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THE ISTORY OF MUSIC

EMIL NAUMANN





UNIVERSITY OF TORONTO



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EDWARD JOHN

7.

Lus in adiutorium intende
 laborantium. ad dolores remedium fac in auxilium.
 et dñi nři psalle possit laudes dñe xp̄i rex gl̄e gl̄at
 domine. **I**nter xp̄e credentium unfrans om̄i q̄s dñs iſta
 tēp̄ i gl̄a. **A**n̄i an̄i alla. an̄i an̄i alla. an̄i an̄i alla. an̄i
 an̄i alla.

Page of a MS. in the Library of the Medical Faculty
 at Montpellier; Thirteenth Century.

(After E. de Coussemaker, "L'Art Harmonique aus XIIe et XIIIe siècles.")

THE
HISTORY OF MUSIC

BY
EMIL NAUMANN

TRANSLATED BY F. PRAEGER

EDITED BY THE
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Professor of Music in the University of Oxford.

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With a Series of Portraits reproduced in Photogravure,
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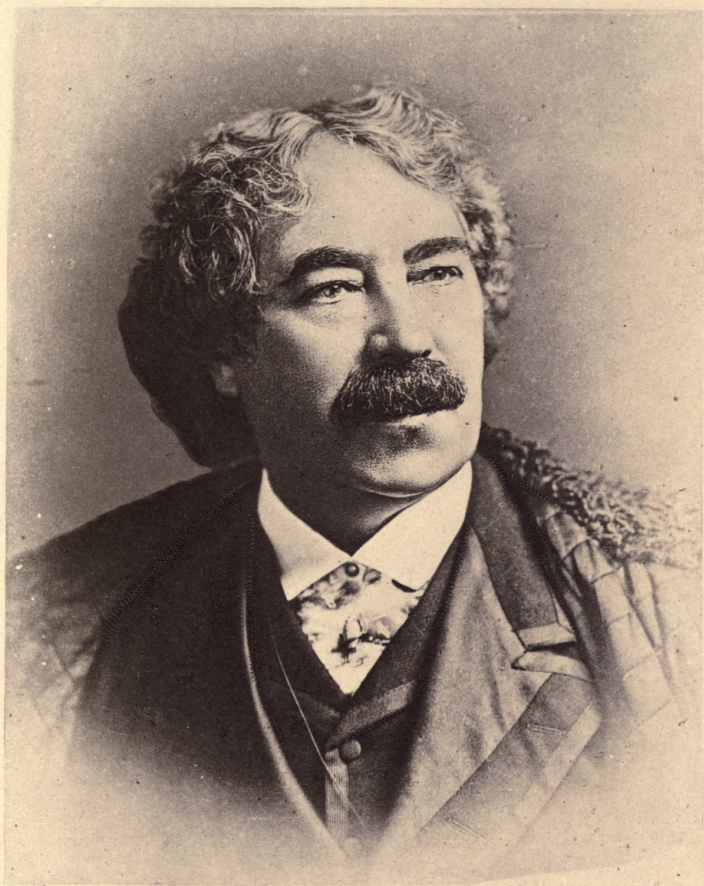
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ADELINA PATTI.

From a photograph by Elliott & Fry.



SIMS REEVES.

From a photograph by Van der Weyde.





SIR MICHAEL COSTA.

From a photograph by Elliott & Fry.

P R E F A C E.

THE work that is here submitted to the public will no doubt be permitted to claim, being the first of its nature, that indulgent judgment usually extended to initial attempts on hitherto untrodden paths. Notwithstanding all the excellent work published within the last few years, on account of the desire of the ever-increasing number of the serious friends of music for further knowledge of musical history, there was a want felt of a work that would with pictorial aid meet that demand. The aid of illustrations of important musical documents, &c., has therefore been called in to render the comprehension of past periods and the ever-changing position of musical art more clear. To effect such a purpose has been the aim of the present work. Neither trouble nor time has been spared in treating this most extensive subject in such a manner that possible omissions through unsuccessful research into important periods might be avoided.

Great energy was required to pursue this path, more especially when, after the appearance of the first number, six years ago, severe trouble, such as might have effectually paralysed all activity, delayed for a time the regular publication. It will not be denied that the work of the general historian is of much greater responsibility than that of the specialist, who has merely to treat of one composer, school, or period, although no one can be more ready than the author to acknowledge the invaluable nature of the results achieved by such specialists as Winterfeld, Dehn, De Coussemaker, Van der Straeten, Otto Jahn, Bellermann, Thayer, Von Köchel, Nottebohm, and C. Pohl.

There were parts in this work in which all the astuteness of the specialist was required to corroborate the evidence of the historian. For example, for the first time an uninterrupted continuity has been proved from the twelfth to the fourteenth century of the old French Tone-School, the masters of which were the first European contrapuntists. These must be accepted as the oldest models of the polyphonic style in the place of those Netherlanders hitherto accredited as such. And thus, while such a profound investigator as Dehn only dared date the origin of double counterpoint from the sixteenth century, it will now be seen that the old French masters employed it as early as the twelfth century, and in a state of such advancement as to be matter for surprise. A special investigation has also been made into the authorship of the well-known hymn "Eine Feste Burg" (Martin Luther's hymn), and an inquiry into the position in which the Italian masters and

the Bohemian Dismas Zelenka stood in influencing the great Sebastian Bach. They will no doubt be admitted to be that great master's influencing precursors.

An attempt has been made to prove on historical as well as on æsthetical grounds that just as the *Renaissance* was the evolution of the *Antique*, so the *New Romantic* is the culmination of the Renaissance of the *Romantic* School. The success of popularising for the first time the invaluable investigations of De Coussemaker, and of defending the merits of the Netherland School, the importance of which during the period of 1350 to 1450 has been unjustly and severely attacked, is naturally regarded with satisfaction. Much work of a similar nature has been made popular by other historians, notably by no less a one than A. W. Ambros, whose supercilious critics, in ignoring his great merits, took exception to such anomalies in orthography as are to be found in every tongue.

Important as the work of specialists undeniably is, it nevertheless requires the careful comprehension and wide survey of the historian in order to link together their deductions, and so to form a complete and consecutive whole. This has been achieved in the plastic arts and in literature by such as Schnaase, Lübke, Kugler, Gervinus, Vilmar, Hillebrand, and Carrière, whose works have gained as much repute as those of the eminent specialists Woltmann, Grimm, Tausing, Jordan, Lewes, Carlyle, Palleske, Delius, Karl Witte, &c., to whom we owe biographies of Holbein, Michael Angelo, Albrecht Dürer, Titian, Goethe, and Schiller, and commentaries on Shakespeare and Dante. Their labours have met with their merited reward, but it is regretted that such has, generally speaking, been withheld from the musical historian.

An attack was made thirty years ago on the assertion that Händel was not only a *sacred* composer, but was especially the founder of the epic element in music. It is, therefore, very satisfactory to observe the extent to which the truth of that assertion is now generally admitted; this can also be said of the admission of the proof that the "invention" of the opera at Florence was due to a Tuscan school.

That adverse criticisms might be made on the literary style of this work was not thought at all improbable, but it will be remembered that such have been passed on the style of eminent writers like Winterfeld, Ambros, Hanslick, and Gevaert. Efforts have been made throughout to maintain an even line of argument, and, in fact, rather to praise than to condemn; but it must be mentioned that this impartiality has received nowhere so little acknowledgment as from the followers of the New Romantic School.

The *comparative method* has been adopted, since it inquires into the laws of organic and formal development, which in art reign completely, and these have been applied strictly to all arguments advanced.

This work is intended to meet the wants of that innumerable class of the public desirous of obtaining a general knowledge. If the second part be found too exhaustive, it will be in consequence of its having been written more especially for professors; but it is to be hoped that it may prove of interest to others also.

It is a pleasant duty to tender thanks to those heads of libraries and institutions who have in manifold ways aided necessary investigations by supplying autographs, photographs, documents, &c. To certain professional friends, the Society of the Friends of Music, the Ambros Collection at Vienna, the Bibliotheca Musica Regia of Dresden, the Royal Dresden Library, the Mozarteum at Salzburg, the Royal Library and Hohenzollern Museum of Berlin, and the Royal Libraries of Munich and Stutgardt, much acknowledgment is due, as well as to Count Victor von Wimpffen and Hermann Scholtz, for the aid of their invaluable collections. Many important notices have also been furnished by Professor Moritz Fürstenau (of Dresden), Professor Dr. Bellermann (of Berlin), Dr. Jan (of Strasburg), Dr. Wüllner (of Cologne), Ferdinand Hiller, C. Pohl, Professor Dr. E. Hanslick, Dr. Edward Wlassack (of Vienna), Dr. Johannes Brahms, Max Bruch, Niels Gade, and others, to all of whom are tendered sincere thanks for their original contributions.

No pains have been spared in making this history as complete as possible by the valuable aid of illustrations of the chief musical instruments used from the earliest antiquity, as well as of prints of historical buildings, monuments, engravings, portraits, &c. It has been very gratifying to observe the success with which the work has been met. It has been translated into English by the composer Ferdinand Praeger, and edited by the Rev. Sir F. A. Gore Ouseley, Bart., M.A. and Mus. Doc. and Professor of Music in the University of Oxford, who has also supplied the chapters signed F. A. G. O., and has been published simultaneously in London, Paris, New York, and Melbourne. It has also been recently translated into Dutch by J. C. Boers, of the Hague.

It is only hoped that it may aid in fostering an ever-increasing interest in the most emotional and cherished of all the arts—Music.

EMIL NAUMANN.

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Book I.

HISTORY OF MUSIC.

THE DEVELOPMENT OF MUSIC IN
THE CLASSICAL AND PRE-
CLASSICAL ERAS.



MUSIC did not attain to the position of an independent art either in the classical or pre-classical epoch: it did not become a self-existing and creative power with the cultured people of Asia and Africa, or with those of the south-eastern and southern parts of Europe. Among the Greeks and Romans, and also with the Chinese, Hindoos,



Egyptians and Israelites, music was closely associated with poetry, the drama, and the dance, although it occupied a position inferior to those arts.

The greater or less esteem in which music was held by these nations had an important bearing on their progress or retardation in general civilisation. The more or less remarkable development of the other arts, especially poetry, exercised also an influence as powerful as those of religion, race, natural tendencies, climate, and geographical position. This is exemplified in the great contrasts presented to us by the different ancient civilised peoples of Asia and Europe, in their national existence, their philosophy, and also in their conception of the musical art. Not without reason does Herodotus lay stress on these seemingly irreconcilable contrasts that characterised the general mental life of Asia and Europe; and he even attributes to them all the sanguinary wars that raged, from the Trojan War, surrounded with its halo of myth, down to those which were waged against Persia.

Nevertheless, it cannot be denied that the Greeks adopted Egyptian, Lydian, and Phœnician traditions in their theory of music as well as in their melody and rhythm, and that these traditions had a great influence on their selection and construction of musical instruments. But their innate sense of beauty and proportion saved them, on the one hand, from the manifold barbarisms which disfigured the music of the other nations, while, on the other hand, their talent for grasping heterogeneous matter, and reproducing it in a refined and intellectual form, enabled them to mould into a nobler and more complete unity the separately transmitted fragments of the musical culture of other lands.

In common with most nations of the pre-classical age, the Greeks were in the habit of making music the subject of speculative philosophy; but whilst the Orientals lost themselves in mythology, or revelled sometimes in strange and voluptuous, sometimes in childish yet ingenious flights of fancy, the Greek mind, seeking in all things for an organic whole, systematised the sensations, ideas, and combinations produced by musical sounds, by subjecting them to a progressive philosophical and mathematical investigation, at once consecutive and exact.

The Greeks, as well as the civilised tribes of Asia, evinced a great partiality for speculating on the nature of music, an enjoyment entirely distinct from the pleasures they experienced through its sensuous charm:

but they assigned to it an ethical position, a dignity and importance, both in relation to education and the state, as well as a softening influence on the passions that was not dreamt of by the Oriental nations.

The Greek tribes of Peloponnesus and Hellas, as well as the Egyptians, Phœnicians, the Greeks inhabiting the isles of the Ægean Sea, and especially those of Cyprus, had a primitive "Lament" which seems to have come originally from Phœnicia. It was a funeral chant on the death of the youthful Adonis, who represented symbolically the beautiful but short-lived spring. The Egyptians changed its signification into a lament of Isis for Osiris. The Greeks called it *Linos*, and the Egyptians *Maneros*; but wherever we find it on the eastern shores of the Mediterranean it always has the character of a plaintive wail of anguish at the evanescence of all things mortal.

We see by this in what inseparable proximity music has, from the first, stood to the contemplation of nature, and to the earliest thoughts and feelings of the human race. For this song, perhaps the oldest of which we have any knowledge, is a dirge for the fast-fleeting spring of youth and beauty—a lament over the frailty of all earthly things! Thus soon was the key-note sounded of that sorrowful strain which inspired the greatest poet of modern Germany, when he sang—

"But why am I transient, O Zeus?" Beauty asked.

"To fade I made Beauty," stern Jupiter said;

And youth, flowers, dewdrops, all heard his sad words,

And weeping they turned them away from his throne."

From the earliest times of which we have any record, music has lent its voice to grief as well as to joy; and if no art was more capable of giving expression to the earliest accents of sorrow, none was more suited to afford consolation and hope to the broken-hearted. Thus music by its magic healed the wounds which it had itself inflicted; but whether its lyre was attuned to joy or to sorrow, it consecrated both by elevating them above terrestrial darkness into the purer atmosphere of sublime art; and in this respect the earliest and latest musical utterances display the most striking affinity. For the folk-songs of the most ancient nations, those which were sung beside the cradle of humanity, equally with those of our own time, are, like the immortal creations of the tone-poets of the last four centuries, one and all, mirrors of most purely unaffected and

heartfelt sentiment. Indeed, this natural utterance came much more unwittingly in the early and middle ages than in the present, but a large part of this ingenuousness descended to the great masters of the classical epoch. Hence it arises that it is precisely in the periods either of an imperfect development of the art or of its super-refinement that we meet with musical monstrosities and degeneracy, with over-elaboration, sentimentality, exaggerated expression, coquetry, voluptuousness, falsehood, diffuseness, and an artificial striving after effect.

However, the greater part of this primordial ingenuousness, which betokened the sweet innocence of bewitching childhood, was destined to disappear again until the day should come when the first faltering accents of music should be transformed into a genuine tone-language.

When this moment arrived, and the contemplation of music assumed a more intellectual character, then, in her endeavours to attain the ideal, she was launched on a boundless sea of trouble and obscurity. How could it be otherwise? For every awakening from dreams of innocence and childhood is just like the expulsion from Paradise enacted anew; the plucking of the fruit from the tree of musical knowledge could only be atoned for by the sweat of the brow. To reach the coveted goal, the first pioneers in the field of music had to grope their way through tortuous and thorny paths; and to follow them therefore in their search after light and truth furnishes us with an interesting historical retrospect. If, in the different stages of its course, which are marked by the long epochs of its warfare with besetting difficulties, music, the perfectly natural art, often returns very near to its starting-point of simplicity and unaffected expression, it takes nevertheless a place as high above its origin as the features of a Madonna by Raphael surpass those of a handsome peasant-girl. This is the relation in which the music of the ancients—many of whose immortal folk-songs are still extant—stands to the compositions of such composers as Bach, Gluck, Mozart, or Beethoven. Even the happiest attempts of the ancients—outpourings of their deepest sensations and feelings—are but the germs and foreshadowings of a higher subsequent development. The perfectly-matured art unfolds her wondrous wings, and, transcending expectation, soars above the most daring flights of fancy in the pursuit of her noble ideal.



THE MUSIC OF THE ANCIENT ORIENTAL NATIONS.



IF we wish to gain a clear idea of the position in the history of music of the people who inhabited the eastern and southern parts of Asia, those of the south-west countries, generally classed together under the name of the Orient, the inhabitants of the Upper and Lower Valleys of the Nile—in fact, of all the civilised nations of the eastern half of the old world—we must divide them into four groups.

From this point of view we shall arrange together for purposes of examination, the Chinese, Japanese, and Hindoos; classing together in the same way the Egyptians, Ethiopians, and Western Asiatics.

In the same way, the followers of Islam, although comprising many nations and distinct races, should, with reference to their musical achievements, be grouped under one head. This applies still more especially to the Israelites, who, arrogating to themselves the title of the “chosen people,” certainly merit that appellation in the musical art of the pre-classical age.

The Chinese, Japanese, and Hindoos may be treated of in one and the same chapter; first, because they are neighbours geographically, and secondly, because they are alike in that their music had no influence over the tonal art of the people of Europe. The still closer relation which existed amongst themselves will be left, however, for further investigation.

The second group of nations—viz., the Egyptians, Ethiopians, and Israelites—are closely connected by their geographical position, and in

addition to this have a common descent and language; they are either Semites, or have Semitic elements in their civilisation. But this important link is wanting in the former group, since the Chinese, being descendants of the Mongols, and the Hindoos of the Aryans, differ widely both in descent and disposition.

We have devoted an entire separate chapter to so comparatively small a people as the Hebrews, whilst compressing into the same space the history of the Chinese and Hindoos—who, without the Japanese, comprise more than half the inhabitants of the whole world—because, as already explained, the wonderfully high endowments of the former have obtained for them the first place amongst Orientals. It should further be mentioned that there existed a peculiar and intimate connection between the music and religious poetry of the Israelites; and lastly, that Palestine became the garden of the Lord, from whose soil was to spring forth and bloom the flower of Christianity—in other words, that religion by means of which music was to be elevated into a self-existing art.

It may appear incongruous to include in this section the Mohammedans with the nations of the pre-classical age. It is, however, an ascertained fact, that typical Arabian music, and even many Arabian instruments, belong to a period anterior to the Mohammedan era; and, moreover, were we not to refer to them here, some difficulty and confusion might be experienced in returning to them when tracing the history of the music of the Western nations. For a similar reason Kugler, Lübke, and other eminent writers interpolated Mohammedan art between classical art and that of Western Christianity; or between the oldest Christian plastic art of Byzantium and Rome, and that of the Middle Ages, because ancient traditions exerted so great an influence on Byzantine architecture, sculpture, and painting, and on early Christian art, that at the time of Rome's decadence they could not be said to have as yet attained to that individuality of style which characterises the art of the later Middle Ages.

The musical historian has to deal with a somewhat different state of circumstances. Although Christian music was trammelled by ancient tradition for several centuries, yet it was not so heavily weighted as were the arts of painting and sculpture of that time. Christianity and music had, from the commencement, so great an attraction for each other, that they literally coalesced by spontaneous approximation. For this reason we

have not wished to separate the early history of Christian music from its development, and therefore have preferred to speak of that of the Islamites here. Thus the history of the tonal art shows that already, in its earliest beginnings, it was the most Christian of all the arts. This is proved by the fact that almost all music of Paganism can, from an historic point of view, be divided into separate groups, according to the impress of nationality borne by their tonal art. With the Christians, however, no such division was ever possible, as all Christian nations, from the moment that music came in contact with Christianity, have collectively contributed to the development of music in the same direction without reference to nationality.

CHAPTER I.

THE CHINESE, JAPANESE, AND HINDOOS.

IN this chapter are included three nations, the Chinese, Japanese, and Hindoos, for though differing widely in race and temperament, they were, nevertheless, allied by the proximity of their geographical position, as well as by a certain mental resemblance. The spreading of Buddhism from India to China and Japan, the division into castes, and the tenacity with which the three nations clung to ancient customs during thousands of years, without change or progress, are all of importance in tracing their musical history. To these causes, together with an enervating climate and imperfect political institutions, may be ascribed the origin and growth of Fatalism in Japan, and Quietism in India and China.

Apart from the similarity of their mental life just indicated, these nations present to us, in other respects, the most striking contrasts. This is not perhaps due so much to dissimilarity of race and the vast territories over which these races extended, within which one might find every variety of character, as to the difference of disposition which led these nations to regard the world from divergent standpoints.

Whilst the Hindoos possess a lively imagination, the Chinese exhibit in its stead a circumscribed but practical worldliness. The former's conception of the world is poetical and ecstatic; the latter's, insipid and prosaic, with a puerile and pedantic trait running throughout. Whereas Chinese art is

superficial, that of the Hindoo, on the contrary, attempts to be profound, to fathom the connection between mind and matter, uniting therewith a predilection for the transcendental, the fantastic, and the mysterious.

Nothing can more forcibly demonstrate to us how intimately the growth of music is associated with the development of special characteristics and civilisation among nations, than the almost opposite method adopted by the Hindoos and Chinese, both in their treatment of musical theory, and in the manufacture of musical instruments.

An investigation of the peculiar characteristics of the above-named nations, as reflected in their musical conceptions and in their systems, will astonish those who have not fathomed the profound connection that exists between civilisation and art.

In turning our attention first of all to the Chinese, we find that the origin of music with them, as with all other nations, is in close affinity with that of their religion. The Chinese builds his world upon the harmonious action of the heavens and earth; regards the animation of all nature, the movement of the stars and the change of seasons, as a grand "world-music," in which everything keeps steadfastly in its appointed course, teaching mankind thereby a wholesome lesson. One of the founders of their religion, Fo-Hi, is believed to have been the inventor of the *Kin*, a stringed instrument still in use in China. The close relationship that originally existed between the constitution of the state and music is also clearly shown in Chinese history.

All their music has from time immemorial been under state supervision, in order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the pernicious influence of a bureaucratic pedantic state, as well as that of the prosaic character of the Chinese, upon their music. Both features are exemplified in the names of the notes of their oldest musical scale, which consisted only of five tones, from F to D, omitting the B.

No. 1.



The lowest note of this scale, F, was called "emperor;" the G, "prime minister;" A, "loyal subjects;" C, "affairs of state;" and the D, "mirror

of the world." A people in whose tales and novels the climax culminates in the success or failure of the hero's state-examination could not but possess very feeble notions of the tonal art. The emperors did not disdain to bring themselves into close communication with musical institutions. In the year 364 A.D., Ngai-Ti published a decree against weak, effeminate music; and Kang-Hi, 1680 A.D., invented with success some new melodies, and founded an Academy of Music.

We will now endeavour to describe Chinese music by noticing some of its prominent features. Among the Chinese the art of music has ever remained an object either of diversion or of speculation. It has never revealed to them the language of the heart and intellect. Nevertheless they draw a distinction between sound and noise. The period at which their five-toned scale was enlarged to seven tones has been described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mythical bird "Fung-Hoang," and his mate, the invention of tones and half-tones; the six whole tones to the male, and the half-tones to the female. Such a creed coincides with all their notions of man and woman. The whole tones represented to them things perfect and independent—as heaven, sun, and man; the half-tones, things imperfect and dependent—as earth, moon, and woman. The enlargement of the scale from five to seven tones was owing to the insertion of the two half-tones E and B, which were called "leaders" and "mediators." These appellations proceed from a very fine musical instinct, as indeed E and B are "leaders" to F and C, and they possess also, for the modern cultivated ear, the quality of resolving themselves into the half-tone above, acting at the same time as mediators, and filling up the void between D and F—A and C.



After the completion of the octave the intermediate half-tones were added, viz., sharps to F, G, A, C, and D; dividing the Chinese scale, like our modern chromatic scale, into twelve semitones within the octave. From

this time the scale received the name of *Lue*—*i.e.*, Law ; but they clung to F as the root of all tones.

It is characteristic of the Chinese, who generally regard things from an opposite point of view to other nations, that in music they call *low* what we call *high*, and *vice versá*—*e.g.*, the E of scale No. 2 would be to them the lowest, and the F at the beginning of the scale the highest tone.

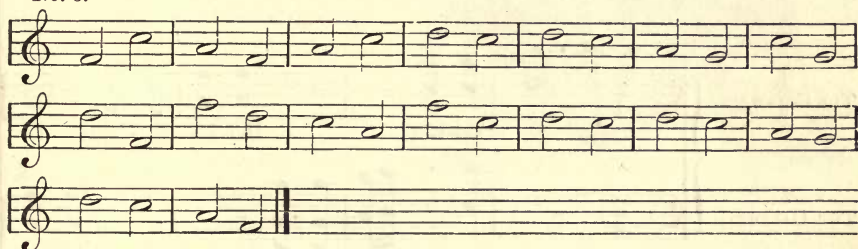
In their theory of harmony there is a foreshadowing of the relation of the tonic to its fourth and fifth, but they did not perceive the full importance of these intervals as upper and lower dominants of the tonic, although in their circles of fourths and fifths they always returned to F, their starting-point. Their theories are based upon an infinite variety of rules, and exhibit a timorous mental hair-splitting which has completely fettered all artistic imagination. Here, too, the pedantic mind of the Chinese makes itself manifest, for, though possessing a strong power of discrimination, yet it lacks all imagination. It masters up to a certain point all knowledge that can be acquired by industry and observation. Beyond this, however, even in an art like music, its barren, theorising character makes itself felt. To suit its exigencies, tone too must do didactic duty, operating not upon the emotions but upon the intellect. The most interesting part of Chinese theory is its ingenious combination of tone with nature, men, and things, to which we have already referred.

The Chinese are the only people who, thousands of years ago, possessed a system of octaves, a circle of fifths, and a normal tone. With this knowledge, however, their eighty-four scales, each of which has a special philosophical signification, appear all the more incomprehensible to us. Hence the conclusion gains cogency, that notwithstanding the early development of their theory, they never used tone to express feelings.

The oldest known Chinese book on music dates from the eleventh century before Christ. Five hundred years before our Christian era, a friend of Confucius, the great moral teacher of the Chinese, wrote a musical commentary, the great teacher himself writing a song-book, which Rückert, a celebrated German poet, translated in 1833 A.D. All these songs were intended to be set to music, and are for the most part of a didactic character. Amiot, the French Jesuit and missionary in Pekin, mentions in his work on Chinese music, published in Paris, 1776 A.D., no less than sixty-nine theoretical works. From a great number of these it appears that the Chinese care less

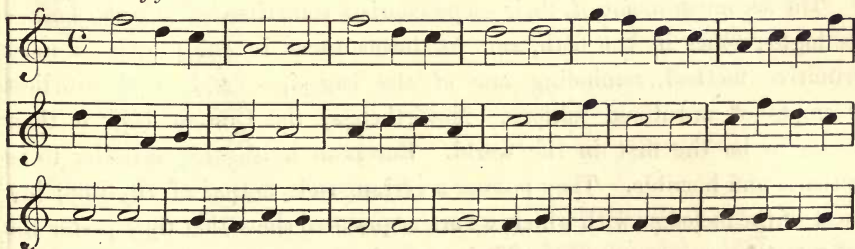
for combinations than for single sounds. This reminds one of their habit of splitting up their own language into monosyllables. Everywhere they exhibit a child-like tendency to unite single sounds, without the slightest desire for a higher ideal combination. Their melodies have thus the character of an aimless wandering amongst sounds. They lack form, outline, and intrinsic merit. The best of them, relatively speaking, are to be found amongst the oldest sacred music and the songs of the people—the sailors and mountaineers; the worst, in their theatre* (sing-song) music, both vocal and instrumental, the melodies having no form whatever. The sacred hymns, and the songs of the people, have been transmitted unaltered, from time immemorial.

No. 3.

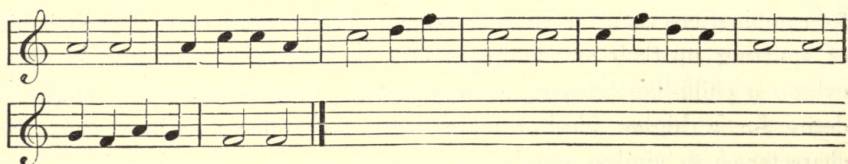


This tune is sung in praise of the dead, and does not exceed the five tones of the old Chinese scale. It will be noticed that F, the Chinese patriarch of all tones, forms the beginning, the middle, and the end of the melody. It was made known by Amiot. Very peculiar is another melody, noted by Barrow, and with but slight variation by Amiot, which C. M. von Weber has made use of in his overture to *Turandot*. The designed omission of the half-tones E and B testifies to its great antiquity.

No. 4.

Moderately fast.

* The German "Sing-Sang" is no doubt derived from this.



This melody does not lack rhythm, but has something dull and childish in it, an effect caused by the continual repetition of the two minims. For the rest, it is not wanting in a certain ingenuousness and national idiosyncrasy. Barrow also mentions a sailors' duet between the coxswain and oarsmen, which they sing when rowing.

No. 5.

1.
THE COXSWAIN.

2.
THE OARSMEN.

Hei - ho hei-hau! Hei-ho hei-hau!

Hei - ho hei-hau! Hei-ho

Hei - ho hei-hau! Hei-ho hei-hau!

hei-hau! Hei-ho hei-hau!

The accompaniment of their songs consists sometimes of a pedal bass—for higher tones in the fifth, and for lower tones in the fourth—a most primitive method, reminding one of the bag-pipes, and of the earliest attempts of untutored nations. Nevertheless, the Chinese believe their music to be the first in the world. European music they consider to be barbaric and horrible. They possess a certain rude notion of rhythm; but most of the melodies with which we are acquainted show that they prefer the even to the uneven measure. Their sense for uncouth rhythm may perhaps

partly explain their predilection for instruments of percussion, a preference for which is always indicative of a low musical organisation, whilst a love for stringed instruments evinces a higher order of mind.

They have numerous instruments of percussion, large and small kettle-drums—indeed, drums of every kind—instruments made of stones or metal bells, suspended in wooden frames and beaten with a mallet; cymbals; suspended rows of tuned copper plates; various kinds of tinkling instruments; wooden clappers; and wooden tubs beaten either from the inside or outside. The most interesting of these instruments is the *King*, invented by the Emperor Tschun and the Chinese Orpheus Quei, which is said to have existed as far back as 2,300 B.C.



Fig. 6.—Chinese Performer on the King.

It consists of sixteen different-sized stones, suspended in two rows, and tuned according to the twelve tones of the *Lue* octave, and their four additional tones. It is struck with a wooden mallet. The most sonorous of these stones come from the province of Leang-tscheu; they are called *Yu*. A richly-ornamented instrument made out of these stones, called *Nio-King*, may only be played by the Emperor. The above illustration represents a King of the more ordinary construction, others being made after this pattern. To the family of the King belongs the *Pien-tschung*, an instrument consisting of many bells, arranged and tuned in a similar manner to the stones of the King; also the *Yuen-lo*, consisting of a frame in which are suspended ten tuned copper plates.



Fig. 7.—Hiuen-Kou, the Giant Drum of the Chinese.

They have, also, a giant drum, called the *Hiuen-Kou*, said to have been invented 1,122 B.C.,

during the dynasty of Teheou, for use at the Imperial Palace. The size of this colossal drum is at once seen on comparing the height of the performer in our illustration with that of the instrument. It is



Fig. 8.—Ya-Kou, the Small Chinese Drum.

placed on a specially-prepared stand: it oscillates, and has two smaller drums, one on each side. The Chinese ear finds a special charm in the contrast of the deep-booming thunder of the large drum and the mere rattling of the two small drums, a charm for which our European ears are possibly being prepared, should the increase of instruments of percussion in the modern orchestra continue at the same rate as heretofore.

Amongst the drums we find the *Ya-Kou* most generally used. It has the form of a small tub, is attached to the body by a cord, and does not give a very loud tone.

We must also mention the *Tchoung-Tou*, a fan-like looking instrument, made of pieces of wood tied together, which served in ancient times

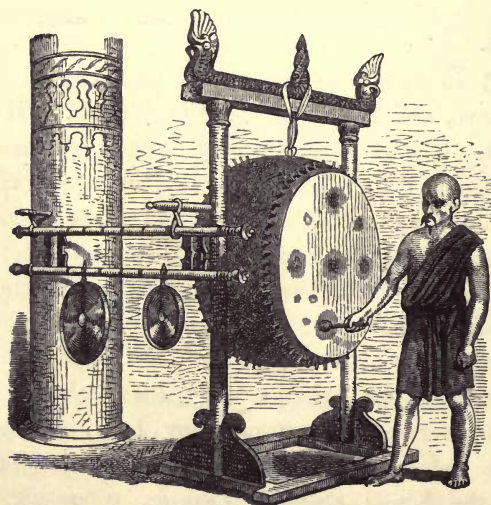


Fig. 9.—Gong, or Tamtam, from the Palace of the Chinese Emperors.

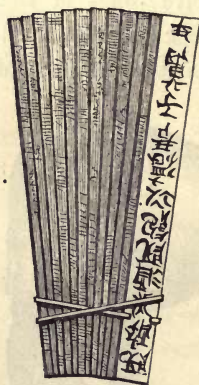


Fig 10.
The Tchoung-Tou.

for beating time. It was held in the right hand, and the time was marked by gently striking it against the palm of the left hand.

The Chinese wind instruments are fewer in number than those of percussion. The oldest of these, the *Hien*, is in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the oldest Chinese scale. Speaking relatively, the most elaborate of Chinese wind instruments is the *Cheng*. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin, which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds, placed closely together in a circle. The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among their instruments of the flute type, mention should be made of the *Yo*, which is played from the top like the clarinet; and the *Tsche*, played like the modern flute. They also possess the pan-pipes called *Siao*.

Their martial instruments include various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments of their own invention, for the mandolines and guitars which they use are more probably of Persian or Hindoo than of Chinese origin.

The only Chinese stringed instruments are the *Kin* and *Ché*—the former, a very primitive guitar, of a pear-shape, usually strung with four strings, and having inside it some metallic bells which make a clanging accompaniment to the sound of its strings; while the *Ché*, literally translated “the wonderful,” is a table-psaltery, nine feet in length, containing twenty-five strings. Both are evidently of great antiquity, and are said to have been invented by Fo-Hi, but musically the *Ché* is the more important. In the plate we have placed beside the performer on the *Ché* the player of the small drum, called the *Po-fou*, because these instruments are never separated, but appear always together as accompaniments for vocal music. This observation applies especially to the accompaniment of ancient songs and hymns. The *Ché* strengthens the melody and supports the voice of the singer, the *Po-fou* regulating the rhythm and gesticulation. We

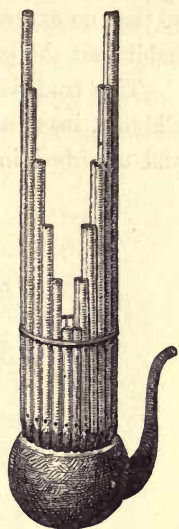


Fig. 11.—The Cheng, or Tscheng, of the Chinese.

have represented both performers as blind, for Amiot tells us that all ancient tradition described musicians as blind. The intellectual Chinese Prince Tsay-yu finds a reason for this remarkable tradition in the following fact :—“The ancient musicians,” he relates, “closed their eyes whilst performing, so that no external object should engage their attention, and it is from this habit that the people gave them the name of the blind.”

This tradition has a deeper meaning than that attached to it by the Chinese, inasmuch that any enthusiastic listener to music appears entranced and absorbed in inward contemplation, all his mental faculties being lost

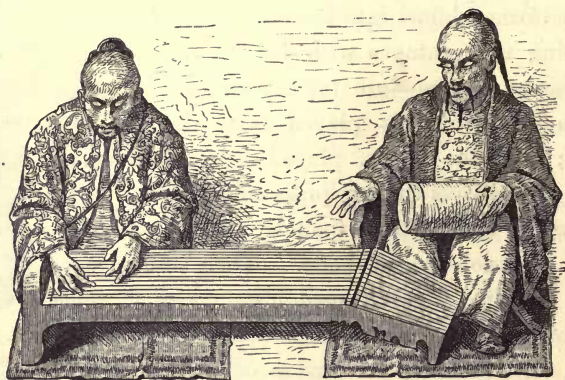


Fig. 12.—Blind Performers on the Ché and Po-fou.

in the depths of his own heart and mind. But however little such a poetical metaphor can be applied to the real musical performance of a people whose practice in the tonal art has remained in a semi-barbaric state, it is nevertheless true that their musical traditions and theories abound in highly ingenious ideas. It must be acknowledged that this theory of the Chinese is the true interpretation of the nature of music, but it is a theory which is far in advance of their practice.

The following illustration (Fig. 13) is an exact copy of an entire Chinese orchestra, strictly historical and national. It represents the musicians arranged for the performance of a requiem in honour of their ancestors in the Tay-miao. In the background, towards the south, in front of the portraits of the ancestors, stands the table of perfumes; on it is placed lighted candles, flowers, and scent. To the right, towards the

west, are the bell and time-beaters, pan-pipe and Cheng players; to the left, towards the east, are the players on the kettle-drum, rattle-drum (Tao-kou), and the flute-players. Most important for a more detailed investigation of Chinese music are the works (as yet only partly published) of Gladisch, a German savant who died a few years ago. It seems almost beyond doubt that he has succeeded in pointing out the undeniable and intimate connection that exists between the oldest Chinese theory and the musico-philosophic conceptions of the great Greek teacher Pythagoras—



Fig. 13.—Chinese Orchestra in the Tay-miao.

a connection proved by the perfect similarity of their systems of vibrations and intervals. If, indeed, Gladisch's own discoveries in this direction induced him to complain of our want of appreciation of Chinese music, he was in this respect not unlike Amiot, Barrow, and others, whom the surprisingly profound combinations of the Chinese system deluded into a belief that their practice was as perfect as their theory.

The Japanese are the nearest neighbours of the Chinese, and they are also related by blood to them. They are descended from the Chinese and the Ainos, a nation still inhabiting the most northern part of Japan, the Kurile Isles, and the southern part of Kamschatka. The Japanese, waging war against the element that surrounded them, and forced to subdue the original

inhabitants, the Ainos, have become a more energetic and active people than the Chinese, their forefathers. In music, however, they have in nowise surpassed the Chinese standard, but have, on the contrary, rather remained below it. They revere music, and connect it with their idol-worship, but, judged from an artistic point, it is inferior to Chinese music. We also find the music of the Japanese in strange association with their diplomacy. It is said that formerly an ambassador in addressing a foreign court to which he was accredited did not speak, but sang his mission. "Diplomatic notes," therefore, acquired in Japan a double signification, and there first earned an undoubted right to their present appellation; we may not, however, venture to assume that a chanted ultimatum sounded altogether like a congratulation. The descent of Japanese music from Chinese shows itself in their instruments. They have the *Kin* and the *Tscheng* (Fig. 11) in common. Peculiar to the Japanese is the *Oboe*, a strong shrill-sounding instrument made of sea-shell, to which is affixed a tube for a mouth-piece. This instrument is used in the place of a trumpet. They possess many stringed instruments, some of them like our European mandolins and lutes; one of the latter, *Samise*, is a cube-shaped resonant frame, and is struck with a plectrum. Like the Chinese, their barbarism in music shows itself in the number of drums, clappers, and bells. They have a drum in the shape of an hour-glass, which is struck at both ends; also cylindrical drums, and many bell instruments shaken by the hand, which are like our children's rattles.

Siebold, in his work on Japan, gives us an illustration of a whole Japanese orchestra. It consists of three men and four women, who perform on a horizontal flute, a large hour-glass-shaped drum, two bell-rattle instruments, two wooden clappers, and two small drums. This picture, taken from life, exhibits no less than six barbaric instruments of percussion ranged against a single flute, that has alone to support the melody. The co-operation of women is not only admitted in the performance of their secular but also in that of their sacred music. The social position of the musician is not specially respected, his status being no higher than that immediately above the lowest class.

Passing from the Chinese and Japanese to the Hindoos, we feel ourselves in a new mental sphere, with an entirely different conception of life, the character and mode of which has but very little in common with

the nations of whom we have spoken. The Hindoos, like the Chinese, connect the origin of their music with their religion; but whilst the Chinese do not trace its source further back than to the mythical bird Fung-Hoang, the Chinese hero the semi-mythical Fo-hi, and the pillar of their state-religion—Confucius; the Hindoos, on the contrary, derive their music direct from their gods. This can scarcely surprise us if we cast a glance at the country which they inhabit.

Under a fierce, glaring sun, in a climate which generates the wonderful animal and vegetable kingdoms of the tropics, lies an immense peninsula, sheltered by gigantic mountains, stretching southwards far out into the ocean, taper-like, and forming an almost isolated world of its own. The mighty rivers rising in the snow-capped Himalayas temper, by their rushing waters, the consuming heat of the near equator, and disseminate around a refreshing coolness, and existence full of youthful activity. Hence the Hindoos venerate rivers like the Ganges, just as they do those mountains from whose valleys they take their source, and hold them sacred. Yet the power of the equator is so great that the people of Southern India cannot work like those of the north, but easily succumb to the influence of the enervating climate, which invites to rest, contemplation, day-dreaming, and a luxurious play of imagination. Besides, as such tendencies had already in ancient times exhibited themselves in the disposition of the Hindoo, before he emigrated from Thibet to the south, it was only natural that the character of the newly-adopted country should still further increase them.

Without taking into account the totally different characteristics of these nations, it at once becomes manifest that music among such a people, and under such a sky, would occupy a totally different position from that of the Chinese and Japanese—inhabitants of a more northern clime. If the development of music amongst the dull, prosaic, and grotesque Chinese was beset with difficulties, it found, on the other hand, among the Hindoos, in the country of the lotus-flower and gazelle, and under the narcotic influence of tropical foliage, a thoroughly congenial soil, and one in every respect favourable for striking root. By the Hindoo, therefore, music is regarded as an immediate gift from the gods. The consort of Brahma, the benevolent and kind Sarasvati, gave the *Vina*, the most charming of all instruments, to mankind. Sarasvati was the generally-

accepted guardian of music, but the one whose special office it was to preside over the art was Nareda. The following illustration (Fig. 14), which has reference to a part of the poem "Magha," is taken from a work by Sir William Jones. "Nareda once sat at his Vina, wrapped in deep contemplation, when suddenly the gently-moving zephyrs drew forth from the strings sounds that enchanted his ear, and which, proceeding in regular rhythm, varied continually, becoming at each change still more and more beautiful." In the Rigveda, one of the four primordial books of the Brahmins, written in Sanskrit, and known under the name of the "Vedas," there are hymns intended for music. The existence of these books is supposed to



Fig. 14.—Nareda, the God of Hindoo Music.

date from the year 1500 B.C. The Brahmins gave to the musically-gifted Hindoos a number of sacred songs, closely connected with their worship, the composition of which they traced to the most remote antiquity, and frequently ascribed to gods. Such melodies, "Ragas," were supposed to be capable of miraculous effects. Some forced men, animals, and even inanimate nature, to move according to the will of the singer; others could not be executed by any mortal man without the risk of being consumed by flames. The singer Naik-Gobaul, who tried to sing a forbidden "Raga," was, notwithstanding that he stood up to his neck in the river Jumna, consumed by fire. To another melody was attributed the power of calling down rain; a female singer saved Bengal by this "Raga" from drought and famine. A third melody obscured the sun, and enveloped the sovereign's palace in terror-striking darkness.

The Hindoos, believing in the supernatural effects of music as well as that the sound was agreeable to the gods, surrounded their heaven-god, Indra, with hosts of performing genii called "Gandharven," and with female dancers and performers called "Apsarasen."

The story of the Gandharven and Apsarasen in Hindoo mythology is

told in the following manner. Brahma, according to tradition, broke by the power of his thoughts the shell of the Brahma egg, in which he had been confined for three thousand billion and four hundred years, into two halves. Out of these, heaven and earth were fashioned. He then created man, who called forth from chaos ten "heavenly sages." The sages again peopled heaven and earth with good and bad spirits, and created the Gandharven and Apsarasen. The special mission of the "lotus-eyed" Apsarasen was to test by alluring song and luxurious enchantment the sincerity of the pious hermit, who had retired into seclusion to lead a godly life. If, however, these heavenly dancers exceeded their mission, and caused a holy man to break his vow, they were visited with the anger of the gods. Such was the case with the beautiful Apsarase Rambha, who was punished by being turned into stone. Lastly, the Apsarasen, conjointly with the Gandharven, were also appointed to enliven the feasts of the gods with song and dance.

The oldest of the Hindoo scales corresponds exactly with that of the five-toned Chinese scale—another proof of the close relationship which, in primordial times, must have existed between the two nations. It is not improbable that this scale was made up of the tones F, G, A, C, D, which, like the Chinese scale, lacked the B, the first scale "Vélavali" (also Velavi) consisting of the above-named progression. In India, as in China, this scale was in course of time increased to seven tones, the Hindoo scale corresponding to our scale of A major, the abbreviations of their signs being

Sa, ri, ga, ma, pa, dha, ni.

These seven tones were repeated three times, and thus by taking the octave system as a foundation, a scale of twenty-one tones was obtained.

But the Hindoos, especially in their theory, did not stop short here. According to their system, distinction was made between large and small whole-tones as well as half-tones; and again, every large whole-tone was divided into four quarters, every small whole-tone into three-thirds, and every half-tone into two quarter-tones, so that the octave, called "Struti," contained twenty-two of these divisions. It becomes at once apparent that these "Strutis" could not be employed either by vocalist or instrumentalist, because, if we wished to divide our scale into quarter-tones, it would give us twenty-four sounds, whilst the Hindoos, having but twenty-

two equal divisions, constructed a scale which, if not mathematically, is musically quite an impossibility.

The extreme vagueness of the Hindoo theory is seen in the immense number of their keys, and their divergent systems. This anomalous state of things proceeds more especially from their having almost entirely ignored the mathematical and physical part of musical theory.

In the time of their god Krishna they asserted the existence of 16,000 keys. Monstrous as this may seem, when judged from a practical standpoint,

the explanation by which they justify this enormous number is not altogether devoid of the charm of poetical imagery. The story runs, that at the time when the beautiful young god Krishna lived on earth as a shepherd, all Maduric shepherdesses and nymphs, called "Gopis," of whom there existed 16,000, endeavoured to gain the love of the divine youth. In this contest every one of the Gopis invented a new key, hoping by its novel and peculiar construction, and consequent original melody, to move the young god's heart more powerfully than her sisters. Sir William Jones, in 1789, introduced into England from India a number of small and prettily-painted pictures, called "Ragmalas," representing with child-like simplicity the meeting of Krishna and the Gopis,



Fig. 15.—A Gopi attracting Gazelles by her Vina playing.

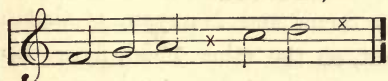
likewise these lovely nymphs rehearsing their songs on the Vina, in private, in order hereafter to charm their god. The illustration (Fig. 15), taken from the work of Sir William Jones, represents a Gopi, who, by her performance on the Vina, has attracted a number of gazelles, that frolic and gambol around her.

At a later period these 16,000 keys were reduced to 960, then to thirty-six, and lastly to twenty-three. But in most of the Indian provinces the thirty-six keys mentioned in the holy books Soma and Narayan have

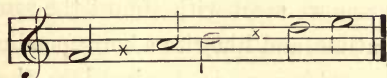
been retained. The origin of these thirty-six keys is attributed in Hindoo theogony to Maheda-Krishna, who brought forth from his five heads five keys, named "Raga," to which his consort Parbuti added the sixth. In addition to these, Brahma himself created thirty subsidiary keys called "Raginit." We give here from the book Soma a few of these thirty-six keys, the more clearly to illustrate the extraordinary omissions in their scales.

No. 16.

VÉLAVALI. (Corresponding to the oldest Chinese scale.)



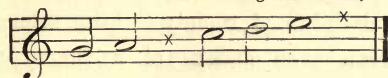
MELLÁRI.



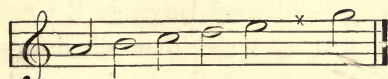
GAUDI.



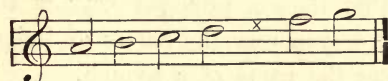
CARNATI. (Corresponding to the old Scottish Highland scale.)



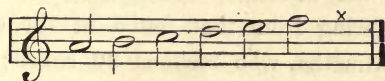
GÓNSTÁIZL.



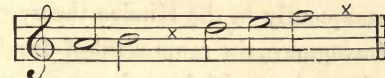
IÉLITÀ.



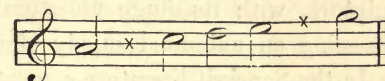
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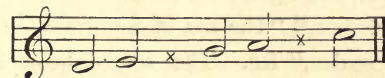
SAINDHAVI.



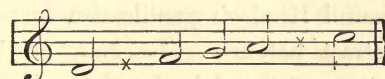
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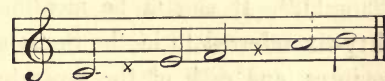
MEDHYAMADI.



HINDOLA.



BÔHPÁLI.



But even the thirty-six keys—of the scales of which we have given some examples—did not meet with general acceptance, for although they appear under the same name in the Soma and Narayan, yet they are differently noted, and it is only in the last-named book that the important key "Sriraga" corresponds to our modern scale of A major, which it is well known was the chief key of Hindoo musical practice. Amongst the thirty-six keys of the book Soma we meet with eight incomplete scales, seven of these being without the B. In the book Narayan, on the contrary, there are eleven of these incomplete scales, which, according to our modern notions,

are imperfect. But also in these last the B appears to have been studiously avoided, as it is wanting in no less than eight of them ; this peculiar construction undoubtedly being that of the oldest Hindoo scale.

In this omission of the B we trace a highly-interesting connection between the scales of the Hindoos and those of the ancient Greeks—a connection similar to that previously pointed out as existing between those of the Hindoos and the Chinese—the Greek scale of Terpander, according to the notation of Nicomachus, also having no B. Another division, differing from that found in the books Soma and Narayan, is that of Killinatha, who reckons 90 scales ; Terat, on the other hand, fixes them at 132. Often when referring to a key, a special melody only is understood. Consequently in the Hindoo theory of music we meet with almost the same extravagance, the same want of decided outline, and likewise a corresponding tendency to multiply and exaggerate everything, as is displayed in their sculpture, with its huge unnatural figures, and its many-headed gods, possessing an unlimited supply of arms and legs.

In the Sanskrit literature a great number of theoretical works on music have such fanciful names as “the mirror of scales,” “the mirror of melodies,” “the sea of emotions,” “the delights of society,” “the science of scales,” &c. The sacred book Narayan even speaks of a theory of music in verse, a fact which might well be relied on as showing the fanciful Hindoo’s predilection for clothing in flowery language the most abstract notions. The Narayan treats first of song, then of stringed instruments, and lastly of the ballet. The union of these arts is called “Sangita.” It should be mentioned that the six principal keys of the thirty-six referred to in the Soma and Narayan bear the names of Indian provinces, and each of the separate tones the name of a nymph.

The ever-varying metre which characterises Hindoo poetry, arising chiefly from the excitable and ecstatic nature of the race, has left its indelible impress on the rhythm of their music. In some instances, every beat of the bar was required to be performed strictly in time—in fact, just as at the present day ; whereas, in others the duration of such divisions was left to the individual taste of the singer. In the songs known to us the rhythm is very difficult to understand, and can only be approximately rendered by our modern system of notation. The English writer Bird says, in reference to such songs, “that many of these Raginis were

so entirely without rhythmical symmetry, that it would be almost impossible to reproduce them in the same form as they were executed by the Hindoo singers; they seem like the outpourings of exalted beings, who wed to words such sounds as their emotion or fancy suggests." Even in musical rhythm the symbolising spirit of the Hindoo exhibits its effeminate predilection for ornamentation, the picture of a lotus-flower indicating the conclusion of each musical period.

Scientific research has not yet been able to ascertain whether the present music of the Hindoos bears anything more than the remotest resemblance to that of the ancients. Their oldest songs are to be found in the "Vedas." The sacred songs contained in these holy books were saved from destruction by their being written in verse, committed to memory, and chanted—a custom common to the civilised nations of antiquity. All scientific efforts to trace these melodies have proved fruitless. We are indebted to the German savants, Theodor Benfey and Max Müller, for what little light has been thrown on the supposed connection between the rhythm of these hymns and the music to which they were sung. Fétis, following up their investigations, has, in his "*Histoire de Musique*," made some further deductions which are very interesting. Sir William Jones discovered two ancient songs which are supposed to have been committed to writing about 1,400 B.C., but as every savant has hitherto deciphered them in a different manner, it is clear that the correct method of reading them has yet to be found out. The nearest approach to the old Hindoo music is most likely to be found in the religious hymns of the Hindoos of the present day. All sacred traditions—in which category these songs must be placed—are preserved and adhered to by Eastern races with a tenacity totally unknown to nations inhabiting the West.

The following examples of Hindoo melody still extant, though they have probably lost much of their original character, owing to foreign influences during thousands of years, still retain sufficient individuality to enable us to form at least a general notion of ancient Hindoo music.*

* The following are from Sir William Jones's work on "Hindoo Tone-art." With the exception of the third example in minor, I have selected as illustrations other melodies than those given by Ambros in his excellent "*History of Music*," partly with the object of completing the specimens given by him, and partly because these melodies appear to me to be no less characteristic than those already known. In harmonising them I have followed the system adopted by Sir William Jones, Ambros, Bird, and others. I have employed this

HINDOSTANI MELODY.

No. 17. (*Allegretto grazioso.*)

The musical score for No. 17, Hindostani Melody, is presented in five systems. Each system consists of a treble staff for the melody and a bass staff for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The tempo is marked 'Allegretto grazioso'. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The score includes dynamic markings: *p* (piano), *fp* (fortissimo piano), and *f* (forte). The melody is characterized by a simple, natural progression of notes, often in pairs, with a final cadence. The piano accompaniment provides a harmonic foundation with chords and moving lines in the bass.

method with all the more confidence, in that the simple and natural progression of these melodies seemed to indicate so obviously the requisite harmonies, as to preclude the possibility of extensive variation.

A sense of refreshing and ingenuous gaiety pervades this melody, involuntarily reminding one of the child-like grace of the Gopi with the gazelles in the picture, page 22. Such music could only emanate from a mind at peace with the world and ignorant of its sorrows. The Hindoos are children of the sun, and enjoy an existence as unconscious as that of the midges who dance in the last rays of our daily orb. For the rest, this melody runs smoothly in periods, and should hold a far higher rank than the aimless ramblings of the Chinese. As regards the rhythm, however, we here meet the same monotony common to all the ancient civilised nations. Yet, the ever-recurring crotchet rest of the second bar

TUPPAH.

No. 18. *Moderately fast.*

The musical score for 'TUPPAH' is written in 3/4 time and D major. It features a melody in the treble staff and harmonic accompaniment in the bass staff. The piece is divided into four systems. The first system ends with a repeat sign. The second system includes first and second endings. The third system also ends with a repeat sign. The fourth system includes first and second endings. The notation includes various note values and rests, with some notes beamed together.

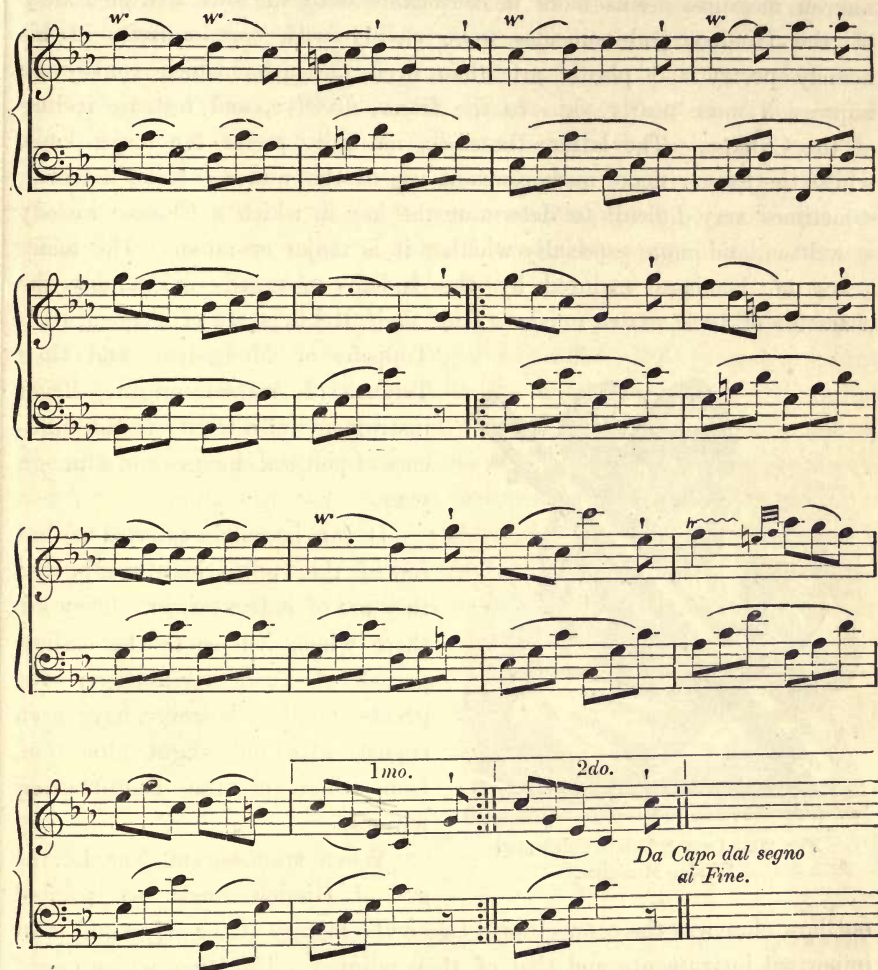
produces a less wearisome effect than the repetition of the two minims of the Chinese melody, No. 4.

To modern investigators it becomes more and more patent that Indian music must at some period have been in close connection with that of Persia and Arabia. The melody of No. 18 supports this view, as every connoisseur of Arabian music will at once recognise its similarity to a number of Mohammedan melodies that have been imported into Europe. It may therefore be taken for granted that this Indian Tuppah more nearly resembles the music of our own time, by centuries, than the Hindostani melody, No. 17.

REKTAH.

No. 19. *Lively.*

The musical score for No. 19, titled 'Lively', is presented in four systems. Each system consists of a treble staff and a bass staff. The key signature is one sharp (F#) for the first three systems and changes to one flat (F) for the fourth system, which is also marked '(Minor.)'. The time signature is 6/8. The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some measures marked with 'w' and 'w' above them. The bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with the word 'FINE.' above the treble staff.



With regard to this last example, No. 19, I would refer the reader to a previous observation. I pointed out that most of the Chinese melodies known to us are in common time. We may assume the contrary to have been the case with Indian melodies, as they betray a predilection for uneven measures, most of them being in $\frac{6}{8}$, $\frac{3}{4}$, or $\frac{3}{8}$ time. It is not difficult to discern a connection between this unequal measure and the natural tendency of the people. The undulating, indecisive character of

uneven measures seems more in consonance with the soft sentimentality of the Hindoo, and coincides more closely with certain traits in his homely poetry and plastic art than even measures, which convey an impression more nearly akin to the frank, decisive, and realistic feeling of the Chinese. The latter, therefore, naturally prefer the major keys, whilst the former make more constant use of the minor. It is, however, sometimes very difficult to determine the key in which a Chinese melody is written, and more especially whether it is major or minor. The many years of bondage endured by the Indians changed considerably the character of their native music. Thus their Rektahs are of Persian, their

Tuppahs of Mongolian, and their Teranas of Arabian origin. Their instruments also testify to the influence of political changes and a foreign yoke.

It can be safely asserted of but few of the Indian instruments that they are of native origin. They are those which belong to the earliest period of their civilisation; the greater number, however, have been copied, with but slight alteration, from those of the neighbouring nations.

When speaking of Nareda, the god of Hindoo music, we pointed



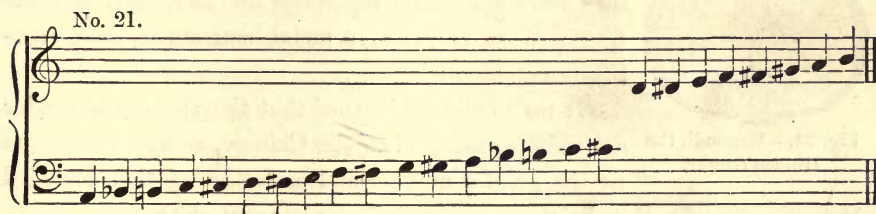
Fig. 20.—Iwan Schah, a Celebrated Hindoo Musician.

out how close was the connection between the history of the oldest and most important instruments and that of their religion. The Vina, which might be appropriately termed the Hindoo lute, is at once the most perfect and the most national of all their instruments, and its antiquity is proved by the frequent mention made of it in a great number of ancient Hindoo poems.

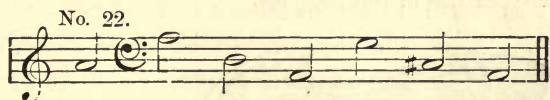
In the drama *Sakuntala*, so highly and justly praised by Goethe written by the Hindoo poet Kalidasa, 56 B.C., the King Dushmanta, on entering his garden, is wonderfully refreshed and invigorated by a triumphal song wherewith two singers greet him. He had hardly seated himself

by the side of his friend Madhawja, when the sound of a Vina is heard through the grove. "Hark!" said Madhawja to the Prince, "do you not hear the sound of song from yonder room? It is the harmony of a perfectly-tuned Vina. 'Tis there the Princess plays." "Hush!" rejoined the King, "let me listen!" And now behind the scene is heard the Princess Sakuntala accompanying herself on the Vina to a bewitchingly-tuneful song. "How full of emotion is this song!" exclaimed the King. "What can it be? Since I heard this song, I feel a strange longing as for a loved one far away!"

Hence we learn that the Vina was used by personages of the highest rank, and the perfection of its tuning was extolled 2,000 years ago. That it was also a favourite instrument with the immortals appears from two of our illustrations, where it is seen in the hands of the god of music, and of the nymph Madura, a Gopi. The Vina is, as our illustration clearly shows, neither a harp nor a guitar, although bearing some resemblance to the latter instrument, the finger-board being provided with frets. It consists of a cylindrical tube about three feet in length, and contains no less than nineteen movable bridges, placed at short intervals, which permit of a chromatic scale of two octaves (see No. 21). The seven strings of the Vina, made



of metal, are fixed to a similar number of pegs, and are tuned in the following manner.



The resonance of the Vina (*vide* Fig. 20) is produced by the two hollow pumpkins attached to the back of the instrument. The performer here is the celebrated Hindoo musician of modern times, Iwan Schah. The Vina, as we see, is played in a sitting position, the instrument being pressed

obliquely to the body of the performer, so that his chest is interposed between the two pumpkins.

Another stringed instrument, the *Magoudi* (Fig. 23), bears a close affinity to the guitar, and its form is also somewhat like the *Tanbur* used by the Arabs. The Hindoo snake-charmers display a marked preference for this instrument in their exhibitions. The body of the *Magoudi* is richly ornamented, and resembles a pomegranate cut in half.

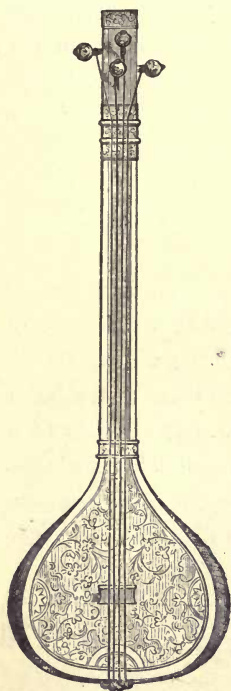


Fig. 23.—*Magoudi*, the Hindoo Guitar.

The Hindoos have two kinds of violin, of which one is called the *Seringhi* and the other the *Serinda*. The strings of the latter are made of silk, and it is played with a bow of most primitive construction (Fig. 24).

Several of their instruments of percussion remind one of those of the Chinese, viz., their big drums, kettle-drums, and bells. They also have no lack of flutes, double-flutes, and bagpipes. At their funerals they use the *Tare*, a kind of trombone, which has a dull mournful tone. In common with the Chinese they have the *King*, the *Gong* (or *Tamtam*), and the *Golden Horn* (Fig. 25), a metal instrument, most artistically ornamented.

It may be here observed that they possess a greater aptitude for music than the Chinese, as may be judged by the greater number and perfection of their stringed instruments, as well as by the more general employment of them.

The most important use made of their music is in connection with their religious rites; their songs (*Gana*) and instrumental music (*Badya*) being strictly regulated for use in the pagodas.



Fig. 24.—*Serinda*.

The Hindoo Bayaderes play no insignificant a part in relation to religion, music, and the dance. They are divided into two classes, the first being dedicated to the service of the Temple of the Gods, and the second consisting of dancers who lead a wandering life. The Bayaderes of the first class are called "Devadasi" (the slaves of the gods), and live within the precincts of the temple. They are maidens who are free from bodily defects, and whose parents enter into a solemn contract renouncing all claim to them. The Devadasi are instructed in music, dancing, and mimicry. In the processions and festivities of the god whom they serve they chant choruses, in which his deeds and victories are glorified, and dance before his image as it is carried from place to place. They also plait wreaths and garlands to adorn the altars and pictures of their gods. When they wish to resign their sacred office they are permitted to choose a suitor from within or without the temple, but their selection is limited to the highest caste; and they are compelled to promise their daughters as Devadasis, and their sons as musicians.



Fig. 25.—The Golden Horn of the Chinese and Hindoos.

A very inferior position is occupied by the Bayaderes of the second class. They are only engaged to perform at private festivities, caravansaries, and public places of amusement, taking the place, in fact, of itinerant musicians. Their dances are not without historical interest, however, as they serve to perpetuate many ancient traditions. They consist mostly of mimicry, explanation being given by musicians who accompany the dancing with songs, and generally refer to accepted or rejected love, lovers' meetings, jealousy, revenge, and the like.

We also meet in India with musical dramas, the invention of which is attributed to the demigod Bharata. *Gitagowinda*, an idyllic musical

drama of very ancient origin, which tells of Krishna's quarrel and reconciliation with the beautiful Radha, consists of the songs of the two lovers, alternating with the chorus of the friends of Radha.

Here we must close our sketch of the musical condition of the civilised nations of South-eastern and Southern Asia, and proceed to investigate the development of music in the primitive lands of the Nile Valley and in Egypt, the connecting link between Asia and Africa, returning to the ancient nations of Western Asia.

CHAPTER II.

THE EGYPTIANS, ETHIOPIANS, AND WESTERN ASIATICS, *i.e.*, THE CHALDEANS, TURKS, MEDES, AND PERSIANS.

ALL early musical investigation regarded the Egyptians as an unmusical people—an opinion with which we even meet in the present century. Such a belief was especially fostered by a misunderstood passage in Diodorus Siculus. It was only after Dr. Burney found a hieroglyph in the shape of a lute on a fallen obelisk at Rome, and James Bruce discovered representations of harps in the tombs of the Kings of Thebes, that this illusion began to be dispelled. The false impression was still further weakened by the discovery of monuments which threw new light upon the musical condition of the mysterious land of the Nile. Egyptologists have, in numerous instances, identified the figures on these monuments as those of performers on wind and stringed instruments, and have likewise deciphered several inscriptions referring to music. In one of the islands of the Upper Nile, Brugsch found the following inscription, supposed to date from the fifteenth dynasty: "Erpa-He the Great, Prince of Kusch, and singer to his lord Amon," from which we may conclude that even princes did not disdain to officiate as leaders of the singers.

On the whole, it is matter for surprise that, considering the musical endowments of the Egyptians, it was possible to have been deceived so long. Amongst a people whose religion entered so deeply into all relations of life, and in a country where there existed so firm and general a belief in the immortality of the soul, the tonal art was sure to find its home. Where there is no religion, music can never obtain a secure footing, nor

meet with its due appreciation. But a nation like the Egyptians, so given to symbolising and philosophising on the nature of the soul, could not but be strongly influenced by the power and soothing effect of music. The people were cast in a grand and stately mould, and lived in a land pre-eminently conducive to habits of meditation and reflection. Nowhere besides, except in India, do we find a people who, possessing mental proclivities similar to those of the Egyptians, endeavoured to account for the phenomena of this mysterious world. To such homes of civilisation the tonal art was necessarily indigenous.

There can be no doubt as to the character of Egyptian music, at least in its employment as an accessory to the performance of religious rites, it must have been both solemn and majestic. This would correspond with all the philosophical notions entertained by the Egyptians concerning the universe—reflections everywhere directed towards the great contradictions of human existence. The wonderful sublimity of the natural phenomena surrounding them could not but lead to this habit of thought. Egypt itself was an oasis in a boundless desert, and it was only by means of their fertilising river and a limited extent of sea-board that communication between themselves and other nations could be continuously maintained. In striking contrast to the luxuriantly fruitful soil of the well-watered valley of the Nile stood the bare and arid mountains bordering upon it, from whose summits the eye wanders over the boundless sandy desert, or is deceived by the strange mirage on the horizon. During the periodical inundations of the Nile the valley was transformed into one immense sea, in which cities and villages were visible only as islands, the country presenting a totally different aspect from that which it assumed at other times of the year. Whilst engaged in the contemplation of such vast dissimilarities, the minds of the inhabitants of this country became alive to the greatest of all contradictions in nature and in human existence; they awoke to a sense of that irreconcilable antithesis existing between life and death: this formed the basis of their cosmical philosophy.

But death, though it belongs to the unfathomable secrets of human existence, possesses, nevertheless, so great a fascination for us, that it ever incites to renewed speculation. A continuous meditation of the kind, such as we find occupying the intellects of the Egyptian priests and sages, could not but assert its ascendancy over the minds of the people to whom they

ministered, imbuing them, and their colossal buildings, with the character of the solemn, the wonderful, and the mysterious. We may, therefore, not unreasonably conclude that their music was brought under the same dominant influence, thus giving to it the impress of solemnity and mysticism.

Even at the time when the Egyptians were still believed to have been entirely unmusical, many of our great musicians, with a power of divination superior to that of erring science, instinctively discovered the tonal characteristics of this Eastern music, and used it to give local colour to their compositions. I need only refer, in support of this assertion, to Méhul's *Joseph in Egypt*, and Mozart's *Zauberflöte*. The idols, pyramids, sphinxes and obelisks, the representations of Pharaoh and his followers, or the priesthood in the exercise of their mystic rites, which formed the background of Egyptian temples, contributed in no small degree to the creation of that solemn, sanctified, and truly-exalted sentiment pervading the immortal compositions above mentioned. And whilst we are upon this subject, it is worth while to note the impression produced on the greatest tone-poet of the nineteenth century by a saying of ancient Egyptian lore. On Beethoven's writing-table there was a framed copy of an inscription from the Temple of Saïs, which ran thus:—"I am all that is, that was, and that will be; no mortal has lifted my veil."

How inherent the musical gift was among the Semitic races has been shown by the Hebrews from the earliest times to the present day. The Egyptians, indeed, though almost certainly Semites, are a different race from the Israelites—the latter of whom, as is known, lacked entirely the matured plastic art of the Egyptians, whilst the Egyptians, on the other hand, were poor in poetical creations. We may, therefore, presuppose that music in the Temple of Memphis differed from that performed in the Temple at Jerusalem, although no doubt also many a reminiscence of Egyptian music found its way into Palestine.

Bunsen describes Egypt as the "land of monuments," and the Egyptians as the "monumental people of history." But the very existence of such a plenitude of monuments makes the want of musical records and Egyptian melodies all the more painfully felt. The lack of these shows us at what a disadvantage music stands in comparison with the plastic arts. For tone-pictures are not made of indestructible material like the pyramids, which stand firmly fixed in the ground, capable of resisting

the ravages of thousands of years. Tones are, so to speak, the children of the moment—ephemeral, evanescent. Even the attempt to fix them by notation offered no security for their preservation. A roll of papyrus fell an easy prey to the elements and a host of other enemies.

I have already referred to the close connection that must have existed between the music of the Egyptians and their religion. Traces of it are visible not only in what we know of the vocal and instrumental music employed in their temples, but also in a considerable portion of their mythical traditions. Thus the Egyptians attribute the origin of those sacred melodies to the goddess Isis. Plato



Fig. 26.—Performers of Funeral Music. (Copy of a Picture from a Tomb at Thebes.)

tells us that amongst these sacred songs some must have been of great antiquity, as he believed that good music and beautiful works of art had existed amongst them for ten thousand years without suffering any change. "In their possession," adds the Greek philosopher, "are songs having the power to exalt and ennoble mankind, and these could only emanate from gods or god-like men." The Egyptians themselves had similar notions concerning the origin of these primitive melodies. But not content with this, they pressed into the service of music even the natural elements which had been symbolised into gods. Thus there is to be seen in their temple at Dakkeh a picture representing the fire-god Ptah playing on a harp. Osiris also was looked upon as a patron deity of song. In many representations he is accompanied by the nine

female singers whom the Greeks subsequently transformed into the "nine muses," as they also transformed Osiris into "Phœbus Apollo."

There is an Egyptian tradition, very similar to one held by the Greeks, that the Egyptian god Thot was the originator of the lyre, an instrument made out of the shell of a tortoise with strings affixed to it. Among forty-two "priestly books" attributed to Thot, there are two "Books of the Singer." From pictures of Egyptian catacombs we learn that instrumental music formed the general accompaniment of their solemn funeral rites, and that vocal music was employed in exceptional instances only (Fig. 26). Whole families of singers were attached to the temple; the mysteries belonging to their religious rites were transmitted like their castes, from father to son and from generation to generation. The Egyptians placed in the most ideal relation to the tonal art their goddess Isis-Hathor, she whom Ebers calls "the holy goddess of love, the mighty heavenly mother, the beautiful—filling heaven and earth with deeds of benevolence." Subsequently she was transformed into a muse, under whose protection were placed the dance, song, sport, and licentiousness; the rope and tambourine in her hand signifying the captivating power and joy of love.

Manifold were the relations which music bore to the state and to general civilisation. In the houses of great families singers were specially retained, and from pictorial monuments we learn that both singers and dancers formed part of the household of Egyptian grandees, the illustrations showing female dancers accompanying themselves on the guitar, and blind singers accompanying themselves on harps.

The Egyptians placed their music in close affinity with astronomy, a position which we have already seen it occupy among the Chinese and Hindoos; but it was only among the Greeks that this combination attained to its greatest significance. This linking together of music with the science of the stars and the universe—a connection repeatedly asserting itself amongst so many of the ancient civilised nations—distinctively points to their view of music as the art capable above all others of giving complete expression to the infinite, the eternal, and the ineffable. Poetry, from its very nature, is confined to the expression of definite ideas; the plastic arts demand tangible forms and a circumscribed limit in space. Poetry, architecture, sculpture, and painting can therefore only indirectly express the infinite, and make it clear to us by symbolisation.

The pictorial representation of the interior of the House of the Pharaohs on the architrave of a door in the catacombs near El-Amarna is highly interesting, as it shows the important position which was then assigned to music. The number of male and female singers and instrumentalists performing, either singly or conjointly, is so great, that Ambros, speaking jestingly of them, says that "the Egyptian palaces were surrounded with whole conservatoires of music." On the walls of a catacomb dating from the time of the seventeenth dynasty, the departed master of the house and his consort are represented as listening to the performance of two female singers accompanied by two harps and one flute, while a little girl is beating time with the well-known Egyptian wooden clappers. This evidently is intended to represent one of those private orchestras which were usually attached to the houses of Egyptian nobles. Martial music had its place with the Egyptians as with all the nations of antiquity; but as with them it was almost entirely confined to the use of trumpets and drums, we are justified in concluding that it was used only for signalling purposes. And this restriction would seem to suggest that music was with them, comparatively speaking, a highly-developed art. For it is a characteristic of barbarous nations only to begin a battle with howling war-cries, accompanied by the clamour of all their instruments. Homer refers to this ("Iliad," iii. 1—9) when he speaks of the Greeks, as the more civilised people, advancing to the fray silently, while the Trojans enter with loud cries.

Like the Chinese and Hindoos, the Egyptians were rigorously divided into castes; and so circumscribed was their conservatism, that it checked for thousands of years the onward march of civilisation, and isolated them entirely from intercourse with other nations. It was owing to this last circumstance, Herodotus tells us, that no strange melody crept into the land. The only exception to this, as I have already pointed out, is the "Maneros," in the melody of which Herodotus recognised the Greek "Linos." The illustrious Greek traveller was not a little astonished to find these familiar sounds among a people who, with that exception, had nothing in common with his nation.*

* That Herodotus refers less to the poetical contents of the song than to the melody seems clear, for except that everywhere the poetry has the character of a lament, the words are different. Each tribe applied it to its special gods, traditions, and rites, the tune alone remaining intact.

The most important of their national melodies were those that referred to death, the frailty of all things human, and the future state of the blessed—subjects which, as we have already seen, specially pre-occupied their minds. Their odes on death were of a twofold character, sometimes pathetic elegies on the loss of the departed, sometimes hymns glorifying their transfiguration. Specimens of both are given in the following verses. The first of these is the commencement of the “Maneros,” the lament of Isis on the death of the beloved Osiris. She sings :—

“Return, oh, return!
 God Panu, return!
 Those that were enemies
 Are no more here.
 O lovely helper, return
 That thou may'st see me, thy sister,
 Who loves thee:
 And com'st thou not near me?
 O beautiful youth, return, oh, return!
 When I see thee not
 My heart sorrows for thee,
 My eyes ever seek thee,
 I roam about for thee, to see thee in the form of the Nai,
 To see thee, to see thee, thou beautiful lov'd one.
 Let me, the Radiant, see thee
 God Panu, *All Glory*, see thee again.
 To thy beloved come, blessed Onnôfris,
 Come to thy sister, come to thy wife,
 God Urtuhet, oh, come!
 Come to thy consort!”

The second song, given below, is a hymn of the priest Tapherumnes. It is dedicated to the waning sun sinking beneath distant seas, whose waves are tipped with gold. This was looked on as symbolic of the pious singer at the close of a gentle life hastening to its beatification.

“Gracious be to me, thou God of the rising sun,
 Thou God of the evening sun; Lord of both worlds,
 Thou God, who alone in truth dost dwell,
 Thou, who hast created all,
 Revealing Thyself in the Eye of the sun.
 At eventide I praise Thee,
 Peacefully dying to begin new life;
 'Midst hymns of praise sinking into the sea
 Where jubilant Thy bark awaits Thee.”

If the melodies wedded to such verses were only approximately as emotional, then the music of the Egyptians must indeed have been capable of very great effects.

Let us direct our attention to the few points which present themselves for investigation in the musical systems of the Egyptians. The walls of the temples and catacombs of Egypt do not disclose to us any explanation of the musical theory of the former inhabitants of that land, and we are therefore compelled to take refuge in the region of supposition, and it is at best only by indirect inferences that we can arrive at some not improbable conclusions on this important subject. We have but little positive information concerning the keys and scales of the Egyptians—indeed, much less than we have relating to the systems of the Chinese and Hindoos. The reason is that the occasional finding of a single papyrus and palimpsest can afford but scanty information compared with that contained in the sacred books of the Chinese and Hindoos that have been preserved to us. The sacred books of the Egyptians are chiselled in stone, and it is from the walls of the temple, obelisks, and tombs that we have to read. But it was impossible for the Egyptians, under such adverse circumstances, to fix the details and subtleties of their tonal system and musical history in the same manner as they are fixed in the Hindoo books Soma and Narayan.

Nevertheless we are justified in supposing that the oldest tone-relations of the Egyptians consisted of tetrachords—*i.e.*, four tones. Yet, were we certain of this, it is always an open question whether these tetrachords were of a melodic or harmonic structure; if melodic, they would have been played in succession—*i.e.*, note after note; if harmonic, then they would have been sounded simultaneously—*i.e.*, in chords. Kiesewetter supposes the latter. In this event, the tetrachord could only have consisted of its key-note and its natural aliquots, a succession of tones like the following:—



Dio Cassius entirely rejects this, and admits only the Greek system, which has the interval of a fourth ("Diatessaron") as a foundation. But

here the notion of a melodic and harmonic tetrachord would be excluded, and we should be reduced to the circle of fourths and its inversion—a circle of fifths—which we met with among the Chinese.

In the face of such contradictory opinions and surmises of ancient and modern times, the author is compelled to adhere to the melodic tetrachord as the oldest and only authentic one. In proof of this I would point to the use made of the melodic tetrachord by the neighbouring Greeks, who employed it as the foundation of all their melodies; and as it is known that they imitated the Egyptians in music, as well as in other departments of knowledge, there is nothing to militate against the supposition that the melodic tetrachord was also appropriated by them. Again, the fact that the Egyptians, like the Pythagoreans, regarded the number four as sacred, leads us to the conclusion that they may likewise have made this mythical number the basis of their tonal system.*

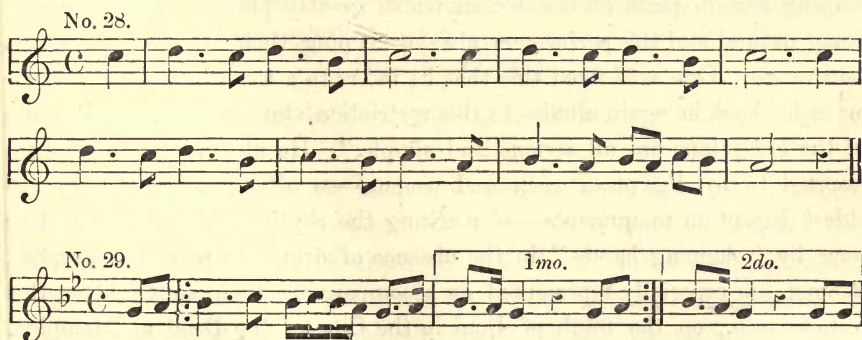
Still stronger evidence in favour of our contention is derived from the circumstance that certain melodies still existing in Ethiopia—that highland from which the Egyptians in pre-historic times descended into the Nile Valley—are restricted within the limits of a Greek tetrachord. I refer to example No. 40 in the chapter treating of Ethiopian music.

To these arguments another no less important, as it appears to me, must be added. Celebrated travellers during the early Greek period, who received their information verbally from Egyptian priests, relate that some Egyptian melodies have remained unchanged during thousands of years. This circumstance demonstrates not merely the tenacity with which the Egyptian priesthood and people clung to their traditions, but it also brings out into prominent relief that tendency of their artistic development which made architecture their predominant art, and gave to their sculpture an entirely architectural impress by confining it within circumscribed limits. We may, therefore, suppose that this strict conservatism extended itself to their music, and prevented it from being lost in the vague and undefined. Music being so entirely without substance and of such a subtle nature, we

* Even the Nilometer was supposed to have been based on the important number four, and Passalacqua connects the four points of that instrument with the four cardinal points, the four elements, and the four different stages which the Egyptians imagined as existing in their mental life and the transmigration of souls. If, therefore, the number four had such an importance in the real and ideal existence of the Egyptians, we have another reason for assuming that it was of equal importance in their music.

may well take it that the contemplative Egyptian mind, ruled by unchangeable lines and forms, encompassed this art within rigid rules and narrowly-defined limits. To this end the four notes of the tetrachord must have suggested themselves as being very appropriate; for whilst within their range there is scope for great variety of melodic invention, the melodies, owing to this restriction, became imbued with a character of exalted tranquillity and grandeur to which it would have been far more difficult to attain if they had been composed of a greater number of notes. These sacred songs must have excited in the mind of the hearer emotions similar to those aroused by the contemplation of the pyramids, the mighty temples, and the dignified majesty of the colossal statues and sphinxes.*

It is an ascertained fact that the musical character of the sacred songs of the most ancient nations exercised, in the course of time, a great influence over their secular music, and with a people like the Egyptians, prone to dwell upon the uncertainty of human life, we may suppose that this influence was greater than with many other ancient nations. This theory obtains significance from the fact that the modern Egyptians (who have, it should be remembered, undergone admixture with Koptic and Mohammedan elements) possess melodies based on the tetrachord. Thus I find in the work of Sir Edward William Lane, "An Account of the Manners and Customs of the Modern Egyptians" (London, 1836), that the following melodies are still in use in Egypt:—



* How conducive a limited extent of notes is to the expression of the mysterious, the solemn, and lofty, may be observed in the temple melodies of some of the oldest civilised nations, in the Catholic liturgy, in the oracle of Gluck's *Alceste*, the *Commendatore* in *Don Giovanni*, the song of the men in armour in *The Magic Flute*, and innumerable national melodies.



Jomard supplies us with the following Egyptian ditty :—



It is not only the limitation of these melodies within the compass of the tetrachord, but, more than this, the repetition of pairs of similar melodic and rhythmical phrases which excite our special interest, resembling as they do similar repetitions in the Ethiopian ditties (see No. 40, &c.). In these examples we seem to discern a renaissance of old Egyptian melodies. This view accords with certain remarks made by Carsten Niebuhr in his work, "Travels in Arabia and the Neighbouring Countries," Vol. I. (Copenhagen, 1774). He relates that whilst he was in Egypt he often heard sheiks singing certain parts of the Koran which greatly pleased him, the music being natural and the performers always keeping their voices within a certain range. One sees from this that he refers to a tonal limitation. Later on in his book he again alludes to this restriction, stating "that the melodies of the Egyptians are all serious and simple." He also notices the custom resorted to by Egyptian men and women—so often represented on the oldest Egyptian monuments—of marking the rhythmical measure of their song by "clapping hands" in the absence of drums to serve this purpose. Women are especially represented as accompanying their songs after this fashion—*e.g.*, on the tomb of Imai in the City of the Dead at Memphis, and also on the catacombs of Eleithya, near Thebes (Fig. 31). As this

* The one digression from the tetrachord in this example is rendered all the more perceptible by the remaining portion of the melody having been kept strictly within the prescribed limits.

practice of clapping the hands still exists in Egypt, there is every reason for believing that those songs and melodies based on the tetrachord which are still extant have also descended from the oldest times.

In connection with certain measured movements of the arms and feet which we meet with pictorially delineated on the walls of tombs, this clapping of hands provides us with a starting-point for understanding the musical rhythm of the Egyptians. This rhythm must have been a very strongly-marked one, as with all Orientals it was in general very decided, and is still so with the peoples of Southern Europe. Indeed, so vigorous



Fig. 31.—Performing Women and Maidens. (From an Ancient Tomb of the Egyptian Kings.)

was the marking of this rhythm that the whole body of the musician was swayed to and fro.*

There is much reason for supposing that the Egyptian appreciation of musical harmony was very highly developed. It appears to have been more decidedly innate with them than with the other civilised nations of the pre-Christian era. In this respect they not only differ from the Hindoos, whose natural tendencies inclined to the formation of flowing

* To this day the natives of Morocco and Tunis, and especially the Jewish maidens, accompany their social songs with rhythmical clapping of hands and stamping of feet. This ancient custom appears to have spread from Egypt over the whole of the northern coast of Africa.

melodies, but also from the Chinese. An almost undeniable proof of the more advanced harmony of the Egyptians is to be found in their representations of certain groups of instruments, which by their different nature lead us to the conclusion that they must have formed a musical *ensemble* in its present accepted sense. Instruments varying so much in structure, character, and tone—like the many-stringed large harps and the smaller harps with a more restricted number of strings, to which must be added guitars, lyres, flutes, and drums—when performed on simultaneously could not have been used merely to strengthen the melody, because if the melody had only been written within the limits of the tetrachord the compass of the orchestra would have been too large. The converse of this might be assumed if we suppose the melody to have consisted of a greater variety of tones. We may therefore conclude that the instruments were not played in unison, but that they supplied a harmonic accompaniment; and we are further justified in this belief by the fact that all the performers are represented as striking the strings simultaneously with both hands, thus indicating the use of arpeggio or at least of harmonic chords. We are, perhaps, justified in inferring from the use of the zither by the peasants of the Tyrol and Upper Bavaria, and from the fondness of the Bohemian (*i.e.*, gipsy) musicians for the harp, that among somewhat primitive peoples there is a liking for many-stringed instruments with arpeggio and harmonic accompaniments. It is to be remarked that the sharp short tones of harps, lyres, and lutes, which are not played with the bow, but pulled with the fingers, would have proved totally inadequate for the execution of legato melodies, especially those used in the temple. A performance of these sacred melodies on such instruments would have been as unacceptable as one of our Christian hymns performed on the violin *pizzicato*.

A strongly-developed appreciation of musical harmony by the Egyptians is perfectly reconcilable with the general disposition of a people given to mental analysis and mystic contemplation; for, in truth, music becomes of absorbing and engrossing interest only when the union of its melodic with its harmonic elements has been effected; and it is then, and not till then, that its inherent power of portraying the miraculous and supernatural arrives at its complete expression.

The musical history of the Egyptians is closely connected with their political history. Lepsius gives the year 3892 B.C. as the beginning of

the reign of the first historical Pharaoh. In those ancient times the "seven sacred sounds," the only tones which the priests permitted to be used by the female singers dedicated to the temple service, may be presumed to have been the sole music performed at their religious services, as it is probable that instruments were then excluded. The importance of these seven sounds in the old Egyptian liturgy is referred to in the writings of Christian teachers resident in Egypt and the East during the second, third, and fourth centuries A.D. Amongst other things they state: "The seven sounding tones praise Thee, the great God, the ceaseless working Father of the whole universe." And again: "I am the great indestructible lyre of the whole world; attuning the songs of the heavens."

In the fourth dynasty of the "old empire" we find a chorus of female singers associated with a performer on the harp, and also men who accompany the music with mimicry. A like illustration is to be found depicted on the tomb of Imai, where, in addition to the representation of the performers, their occupation is more particularly described by the hieroglyphs as "harpers," "singers," and "dancers." The musical leader or con-

ductor of this whole group is in the act of holding the palm of his hand to his ear, as if desiring by this means to increase the power of his hearing—an attitude often found on many ancient monuments. On the tomb of the Roti, a grotto of the time of the twelfth dynasty, the wife of the departed is seen suckling her babe and listening to a singer who is kneeling down and holding his hand to his ear in the same manner as before mentioned, accompanied by a harper.

About the time of the fourteenth dynasty it is supposed that the Hyksos invaded, subjugated, and reigned over Egypt for 511 years. It is by no means improbable that these peculiar nomadic intruders, who were governed by shepherd kings, exercised, during the long period of their conquest, some influence over Egyptian music. To them might be ascribed the introduction of instruments into the temple service, including the drums and long Egyptian flutes, the latter of which were held by the executant in an oblique position.

About the time of the eighteenth dynasty there was a marked increase

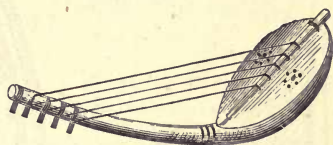


Fig. 32.—A Stringed Instrument, something between a Harp and a Lute.

in the number of musical instruments, and a greater interest also was manifested in the tonal art. Of this impetus the tombs of El-Amarna furnish us with convincing proof. Here we find variously-constructed harps (Figs 32 and 33), old and new bow-shaped harps used at social gatherings, the *Nablium* (an ancient harp of Phœnician origin in the shape of a right-angled triangle), also Egyptian lyres and lutes. The temple-harps during this period increased both in size and tone, and the richness of their artistic ornamentation was both striking and beautiful. The pictorial illustrations which we meet with from this time forward frequently exhibit a complete orchestra, composed of harps, lyres, single and double flutes, hand kettle-drums resembling the Neapolitan tambourine, and lutes.

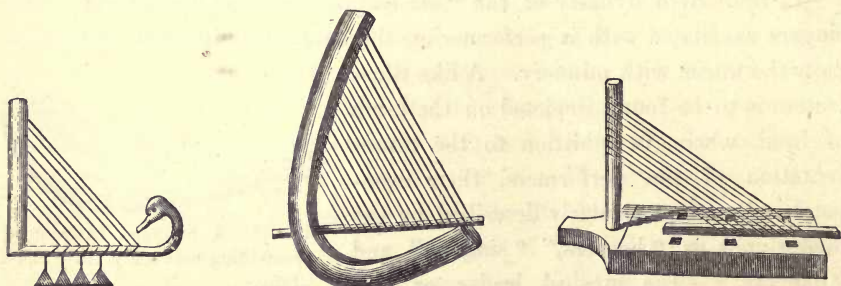


Fig. 33.—Angular-shaped Egyptian Harps.

It is, moreover, characteristic of the Egyptians that the performers at their musical requiems no longer consist indifferently of men and women as formerly, but almost exclusively of maidens—both singers and harpists—and one dancer, who regulates her steps according to the rhythm of the music. At a still later period the whole practice of the art of music appears to have been entirely entrusted to women. This is sometimes looked upon as the epoch of the decadence of the Egyptian tonal art, and to my mind it was during the period when the priests are represented standing upright and playing with both hands upon their large and beautifully ornamented temple-harps, that Egyptian music reached its culminating point of excellence.

There can be no doubt that the degeneracy of the Egyptian tonal art dates from the conquest of the land of the Pharaohs by Cambyzes and the Persians (527—521 B.C.). Even during the time when the Egyptians were brought into contact with the Greeks—when the Ptolemies were

reigning at Alexandria—Egyptian music failed to retain its national characteristics, even losing, probably by reason of this very connection, its peculiar charm.

Let us now direct our attention to the construction and special characteristics of the Egyptian musical instruments. The examples, Fig. 34, copied from various monuments, represent the old native instruments of the land of the Nile, and give a tolerably correct idea of all the instruments that were then used in combination one with another. We see here a small



Fig. 34.—Groups of Musicians. (From Old Egyptian Monuments.)

harp carried on the shoulders and played by an Egyptian maiden; harpists, both standing and kneeling, using instruments of various construction, and long flutes played in oblique positions.

According to our illustrations, the harp would appear to have been the most important of Egyptian instruments. It possesses a twofold interest, in that it is of undoubted Egyptian origin, and also because it is indissolubly connected with the rise and decadence of Egyptian civilisation. This latter connection is so striking that a mere glance at the different constructions, shapes, number of strings, and methods of playing the instrument will indicate the most important periods of Egyptian history.

Their most ancient harps are supposed to have been bow-shaped, with

one string; this involuntarily reminds one of the Greek fable told by Censorinus:—Phœbus Apollo hearing the twang of the bow-string of his divine sister Artemis, was seized with the idea that this murderous weapon might yield tones which would bring joy to the heart.

In Fig. 35 we have the first authentic illustrations of harps to be found on Egyptian monuments. The centre of the three lower illustrations in Fig. 34 already shows an enlargement of the base of the harp. The further development in this direction led to it being constructed in such a manner that there was no longer any need for the performer to hold the instrument. All later harps are constructed on this principle, and Fig. 36,

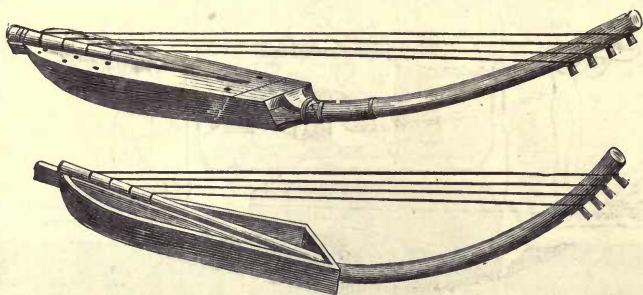


Fig. 35.—Authentic Forms of Early Egyptian Harps.

illustrating an old Egyptian priest-harp, shows that even our modern harp, in its general form and outline, has been based upon this. The chief difference between our modern harp and that of the ancient Egyptians consists in this,* that in the latter the front support is wanting.

In the twelfth dynasty the base of the instrument was so increased in size that it served as a large resonance body (Fig. 34); and in the new empire the bow-form and bent outline of the harp disappeared entirely, and were succeeded by the triangular shape. During the reign of the Ramessids (1464—1110 B.C.), and under Rameses III. (1284 B.C.), the founder of the twentieth dynasty, the harp attained to its highest point of development, and became a truly royal instrument. It then acquired the picturesque form which it still possesses. It exceeded in height the instruments now in vogue. During the period of its greatest perfection it had thirteen,

* In our modern harp this is a hollow tube called the "pole," which contains the whole of the mechanism for moving the pedals.—Translator's note.

eighteen, twenty-one, and even twenty-six strings, and was most probably played only by priests and kings, which may in some degree account for its elaborate ornamentation. The framework was carved in the richest and most elegant manner, inlaid with gold, ivory, tortoise-shell, and mother-of-pearl; and it was further ornamented with mythical figures, or with the heads of gods, goddesses, sphinxes, and animals. It was sometimes decorated with colours, the edges, covered with morocco and velvet, imparting to it a bright and cheerful appearance. It may well be supposed that these magnificent instruments served as precious pieces of furniture in the houses of Egyptian grandees, somewhat in the same manner that our splendid grand pianos, polished like mirrors, adorn our modern residences.

From the different positions which the performers occupy when playing the harp, one can decide with tolerable certainty the date of the instrument. All representations of harpists during the "old empire" show them kneeling, those of the "new empire" standing. This remark applies especially to the priests, and would therefore have reference only to the harps used in the temple. Harps borne upon the shoulder and triangular-shaped harps, which also



Fig. 36.—Egyptian Priest playing on the Harp.

could not rest upon the ground, existed simultaneously with the temple harp, both in earlier and later times, as we have seen in Figs. 33 and 34.

The degeneration of the music of the temple may be dated, as we have said, from the commencement of the conquest of the Egyptians, a corresponding deterioration also being observable in the make of the harp, until at last it resumed the old bow-form shape, and finally was transferred from the hands of men to those of women.

The second stringed instrument of importance was the *Lyre*. This does not appear to have been, like the harp, an exclusively native instrument, but was introduced from Asia in the times of the eighteenth dynasty. Its graceful form, and especially its finely-curved arms, would appear to fore-

shadow the lyre of the Greeks. Just as we found that men alone were permitted to perform on the temple-harps, so we find the lyre exclusively entrusted to women. Amongst the Egyptian wind instruments, flutes and double flutes occupied the first place. On a tomb at Gizeh no less than eight persons are represented performing on the flute.

Their trumpets (see Fig. 37), which in early times were very rude, had probably in the course of ages arrived at a state of efficiency which might perhaps sustain a comparison with the modern simple trumpet, and we may presume that the trumpets which the Hebrews used in their conflicts with the Canaanites were brought from Egypt at the time of their exodus. Similarly, we may suppose that the well-known Hebrew instrument of percussion, the timbrel or tambourine, was also brought from Egypt. In



Fig 37.
Egyptian Trumpeter.

Exodus xv. 20 we read that "Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and with dances." There is no doubt that this refers to the hand or bell drum which we find represented on Egyptian monuments.

The *Sistrum* should also be mentioned here, although it did not properly belong to the Egyptian orchestra, as was formerly, though erroneously, believed. It was employed somewhat after the manner of the little bell in the Roman Catholic masses—viz., to attract attention during special parts of the temple service.

To the Egyptians it was known as the *Kemkem*; to the Romans, who connected it with the worship of Isis, as the *Isis Clapper*.

The Egyptians attributed to the *Sistrum* power over evil spirits, and believed that at its sound the hideous Typhon fled. It was possibly this supposed power that led to its use in the time of battle. Thus Queen Cleopatra, at the battle of Actium, in the year 31 B.C., employed numerous Sistra to intimidate her enemies. The *Kemkem* consisted of a frame of bronze or brass, crossed with three or four metal bars, and was furnished with an ornamented handle. At the end of these bars were movable pieces of metal for the purpose of producing a jingling noise when the instrument was struck with a metal clapper.

The communications which C. Billert received from Lepsius have dispelled the notion that the music of the Egyptians was closely allied to that of the Chinese. The supposed connection with the music of the Hindoos is also doubted, but if such did exist it could only have been of a very general character; that, however, with the Greeks, Hebrews, Phœnicians, and Ethiopians, has thereby been all the more conclusively established.

We will first deal with the Ethiopians, as they are the nearest neighbours of the Egyptians, and further because it is historically affirmed that the latter originally migrated from Ethiopia. Indeed, the music of the Ethiopians offers strong internal evidence in support of this assertion.

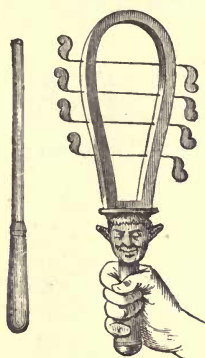


Fig. 38.—The Old Egyptian Kemkem.

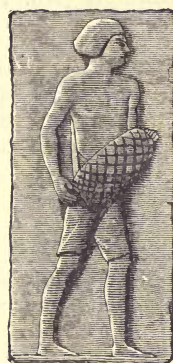


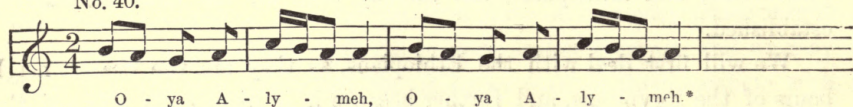
Fig. 39.—Egyptian Drummer.

It is first to be noticed that the Ethiopians have a number of instruments in common with the Egyptians. They have the Sistrum, so characteristic of the land of the Nile, the Egyptian lyre, and a common small drum slung across the shoulders resembling a small tub, which is played at both ends with the hands (Fig. 39). The Ethiopians attribute to the Egyptian god Thot the introduction of this drum into their land, in the first year of the creation of the world. But it is more probable that this drum was transmitted from the Ethiopians to the Egyptians, the legend having no doubt been reversed.

The clapping of hands common to Egyptian women and maidens for marking the rhythm of their songs is also to be found in Ethiopia. But the most important fact establishing a musical connection between the two

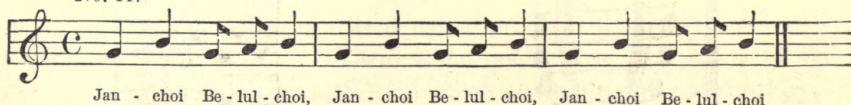
nations seems to be the marked resemblance that the songs already alluded to—sung to this day in Ethiopia—bear to a great number of melodies still prevalent in Egypt. The similarity consists in the common employment of the tetrachord. The following *round*, still sung in Nubia and Abyssinia—*i.e.*, ancient Ethiopia—may be cited as an example:—

No. 40.



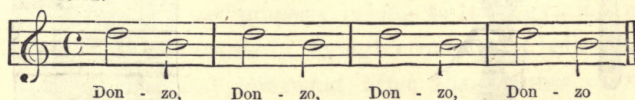
In the Habesch of to-day many of these melodies are still used, some of them with a range of but three notes, which are repeated *ad infinitum*. The following example (No. 41) is still sung in Amhara:—

No. 41.



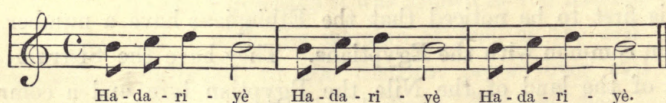
example 42 in Gongga:—

No. 42.



and example 43 in Tigre:—

No. 43.



The examples given above afford convincing testimony that the earliest musical efforts of semi-barbaric nations (to whom the Nubians and Abyssinians belong) were directed to the imitation of sounds existing in nature. It is as if we heard the oft-repeated warbling of birds in the quiet of the forest, sometimes cheerful, sometimes plaintive—the voices of the

* Although the accompaniment to this ditty, for stringed instruments, has a range of six notes, it does not in any way interfere with the primary character of the melody, which undoubtedly is to be regarded as the original.

feathered tribes, which, notwithstanding their monotony, lull us into sweet dreams or conjure up fairy tales, and seem to give life to the whispering forest.

The natives of Western Asia Minor, the valleys of the Euphrates and Tigris, and the countries between the Caspian Sea and the Persian Gulf, present to us, during the pre-classical age, most remarkable contrasts when compared with those solemn inhabitants of the Nile Valley—the Egyptians. They were the Assyrians, Babylonians, Phœnicians, Lydians, Phrygians, Medes and Persians; and all these nations differ from the Egyptians in their various conceptions of the dignity of the tonal art, as also in their special method of performance.

Assyria was in a far higher degree than Egypt an autocratic kingdom. This showed itself in the different dispositions of the reigning despots, who



Fig. 44.—Musicians and Singers in Front of a Triumphal Procession. (Copied from a Bas-relief from Kouyunjik, found in the Ruins of Nineveh; preserved in the British Museum.)

sometimes were bold conquerors like Ninus, Salmanassar, and Sennacherib, at other times voluptuaries like Sardanapalus, or else like Semiramis, who was a beautiful, heroic, and art-loving queen. But whatever the individuality of the monarch, music never attained a higher purpose than that of praising him—their earthly god—and of pandering to his tastes, whilst the musician's position never rose above that of the ordinary subject whose life depended on the capricious whim of the tyrant.

The sculptured figures on the walls of Sennacherib's palace represent men and women receiving the returning conqueror with music.

Amongst the Assyrian instruments we find small portable triangular harps played with a plectrum, besides cylindrical drums, double flutes, and a kind of dulcimer (hackebrett). Very characteristic of the Assyrians is the small harp in Fig. 44 called the *Kinnor*, played with a plectrum, and the Dulcimer, which consists of a square resonance box with strings affixed

to the top. There can be no doubt that it is to these instruments that we owe the original idea of the piano, because the strings were struck, not with the hands but with an intermediate substance—viz., the plectrum, the precursor of our piano-hammer. We also see in this sculpture women and children accompanying their singing with rhythmical clapping of hands, in the same manner as with the Egyptians and Ethiopians—an additional testimony of the spread of similar musical customs throughout the East.

The Chaldæans and Babylonians had two peculiar instruments, *Sambuka* and *Symphoneia*, both of which differed from those of the Assyrians. The *Symphoneia* was probably nothing else but the old sackbut, the ancestor of our bagpipes. The nature and construction of the *Sambuka* seems destined to remain for ever shrouded in obscurity, all traditions having reference to it being most contradictory. Very probably, however, it was a stringed instrument.

There is no doubt that the Chaldæans, probably the oldest of astronomers, connected music with the movement of the heavenly bodies, in the same manner as the Chinese, Hindoos, and Egyptians. They further associated music with the seasons, symbolising the relation of spring to autumn by the interval of a fourth, and of spring to winter and summer by the intervals of a fifth and octave.

The music of the Medes and Persians, of which we know next to nothing, may be assumed to have been, on the whole, similar to that of the Assyrians and Babylonians, although offering, possibly, greater scope of execution. When Parmenio, general of Alexander the Great, conquered the Darians, there were found among the prisoners no less than 329 singers and dancers who belonged at the same time to the harem of the king.

The music of the Phœnicians appears to have exercised a most exciting and intoxicating influence over the passions. Nor is it to be wondered at when we consider that music accompanied the performance of the indecorous ceremonies of Astarte, the Phœnician Aphrodite. The men and women that took part in the processions in honour of this goddess wandered through the streets of the great seaport towns amidst the maddening sounds of fifes, double-flutes, cymbals, drums, and clappers, the ceaseless din of the instruments stimulating their depraved fanaticism to such a pitch that they scourged themselves even to bleeding, or mutilated themselves with swords. The harp lost its old musical importance and dignity with the

Phœnicians, and became the favourite instrument of the *Hetæraë*. Naturally this observation does not refer to the large priest-harp, but only to the small portable harp introduced from Egypt. It is in reference to this, and to the hands into which the instrument had fallen, that the prophet Isaiah, addressing the city of Tyre, says:—"After the end of seventy years shall Tyre sing as an harlot. Take an harp, go about the city, thou harlot that hast been forgotten; make sweet melody, sing many songs, that thou mayest be remembered" (Isaiah xxiii. 15, 16).

Bearing in mind the base uses to which the tonal art was subjected by the Phœnicians, it seems strange that to them, amongst others, should have been ascribed the elegy, already known to us, composed in honour of the death of the youthful Adonis. This hymn, supposed to have been first sung in Cyprus and in Tyre and Sidon, was, as we know, adopted by the Egyptians and Greeks. That this elegy may have originally proceeded from the Phœnician coast does not appear to us as impossible, for degenerate nations, like licentious and dissolute individuals, may at times realise the hollowness of dissipation and the vanity of all things earthly; and though this reflection may be of too short duration to arrest them in their downward course, yet it may appal them the more, affording, as it does, so startling a contrast to the rest of their degraded existence.

The Phrygians and Lydians, like the Phœnicians, indulged in music for the flute of an effeminate and enervating character as the chief element of their tonal art, and especially adopted it for the worship of Adonis. Amongst all these people we find sculptured reliefs and mural paintings of women and maidens performing on different instruments, singers beating time with their hands, and dancing youths and maidens playing the tambourine. These are generally to be found in representations of triumphal processions, the musicians either forming part of the procession, or advancing to meet the returning conqueror. The relation of music to religion seems very slight amongst these people, who appear to have possessed warlike and effeminate qualities in about an equal measure, and to have given way to luxurious revelry. Their religious music was superficial, whilst with the Egyptians and Hindoos, as we know, it was profound and mysterious. But the primitive connection established between mankind's conception of a God and the tonal art presents itself in a still stronger light amongst that people to whom we now proceed to direct our attention—the Hebrews.

CHAPTER III.

THE ISRAELITES.

THE influence of the Israelites on the progress of civilisation has been as great and as universal as that of the Greeks. If we must resort to the religious belief, institutions, philosophy, and ethics of the latter for all that is best and noblest in art, we are no less indebted for our religion to the pure and ineradicable monotheism professed by the Israelites. Most rightly are the Hebrews called "the chosen people," or "the people of God" (a distinction retained even to this day), seeing that the land of Israel was destined to become the garden of the Lord on whose soil was to bloom the flower of Christianity.

But in addition to this there is one other distinction which this wonderful people may justly lay exclusive claim to—it is that they are the only people who, from the earliest times of human history to the present, have remained unchanged in their national integrity, fulfilling thus the earliest prophecies concerning them. What has remained of ancient Egypt, what of the classical Greeks and Romans? At most we find but ruins, statues, inscriptions, historical and poetical records, the monuments of former greatness, but of living witnesses preserved in the persons of their true descendants there are none; the uninterrupted historical continuity showing a people as they lived a thousand years ago is lost to us. The Israelites, on the contrary, of whom we possess no monuments either in stone or metal, are in themselves a standing monument of their glorious past, for although influenced and changed by the course of historical events, their individuality as a people has remained as intact as in the time of the old covenant.

What distinguished the Israelitic conception of a Godhead from that of other nations of the pre-Christian era was that instead of deifying nature, they adopted the belief of an only and indivisible God whose work was all nature. They were the first to perceive that God, the omnipotent, was the creator of the world from whose hand everything proceeded, and whose being therefore could not be represented by any picture nor expressed in the form of an image. This transcendental and idealised conception of the Almighty was regarded with inconceivable astonishment

by all the ancient nations who came into contact with them. It was this belief which stamped its impress on their poetry and music—the only two arts which became developed in Israel. How favourable such a belief was to the tonal art can best be judged from the fact that music now occupies amongst the arts a position similar to that which the religion of the Israelites held amongst the peoples of antiquity. If the belief in Jehovah forbade the introduction of images into their service, so also did music stand aloof from all emblematic representation, since it is the only art whose models are not sought for in the phenomena of physical nature. As the Hebrew faith enhanced a veneration of the Deity in spirit and in truth, and consequently conduced to a more profound contemplation of moral man, so the art of music is not objective but subjective. Music possesses the unique faculty of appealing to us with that heavenly voice and utterance which words are powerless to portray. Incorporeal and etherealised in the realms of art, tones are untrammelled by external perceptions, unhampered by the bonds that fetter human imagination.

It is only when the connection between such an art and religion has been proved to have been thoroughly complete that we may reasonably infer with any degree of certainty that music reached a higher state of perfection amongst the Israelites than among any other nation of antiquity. This aptitude of the Jews for music, to which the most ancient records bear witness, has been maintained to the present day.

The music of the Israelites must have been more closely allied to their political life, their mental consciousness, and their national civilisation than that of any other nation of olden times; for if even amongst nations possessing a less refined and pure belief we found music united to their religion, how much nobler and more profound must have been the relation of the tonal art to the faith and general civilisation of a people whose political constitution and written law were wholly united to their religious belief. The kingdom of the Hebrews was a theocracy—viz., one in which Jehovah reigned supreme; the earthly kingdom could only exist by the grace of the Almighty. The royal crown, in a certain sense, was only bestowed conditionally, and was held in a manner unlike that of any other nation: the king was but the substitute of a higher power that reigned unfettered above him, and he was liable at any time to dethronement by prophet, priest, or elder, to whom the people acknowledged a superior allegiance.

To that unseen King of kings, the Creator of heaven and earth, who had promised that He would raise His chosen people above all nations if they kept His statutes, music was dedicated as the most sacred of the arts. To Him they addressed their hymns of praise, and to Him the sorrowful heart drew near in tones of anguish. It was with the Israelites, therefore, that music for the first time became the connecting link between man and his Maker. Such an exalted sphere was never assigned to it by any other ancient civilised people, and it was not till Christianity had asserted itself, and was disseminated throughout the world, that music again laid claim to this elevated position. We may also take it, that whenever we find the music of the Israelites wedded to their religious poetry, the object was, by the co-operation of music, to intensify the meaning and expression of the words. And thus it has come to pass that the Psalms and other hymns of the ancient covenant became, and have ever since remained, the principal songs of the succeeding Christian age—of the age when music asserted her independence as an art; for the Psalms entered into the religious rites of all Christian peoples without distinction of nation or creed.

One of the oldest traditions in reference to antediluvian music is to be found in Genesis iv. 21, to the effect that Jubal was the inventor of stringed and wind instruments, and moreover that he was the first musician. The *Kinnor*—a little triangular-shaped harp—and the *Ugab*—a flute—are ascribed to him. There can be no doubt that Moses was intimately acquainted with the practice of music, as he was the disciple of Egyptian priests who, we know, had the sole control of the music of their temples. But besides this, we meet with a number of musical directions and instructions as to the make and use of certain instruments that emanated from this prophet. Thus, the two silver trumpets, which served principally as signals for the children of Israel during their forty years' sojourn in the desert, were to be made out of one piece of metal. These are, perhaps, the only instruments of which we have any authentic fac-similes. They are copied from the celebrated relief of the Arch of Titus at Rome, which clearly shows the form of these traditional sacred instruments, and, in addition, that of the golden candlestick with its seven branches, which was taken with other treasures from the burning Temple at Jerusalem, and subsequently occupied a place in the triumphal processions of the Roman emperor. In my opinion,

these are the celebrated silver trumpets of the Temple, and not, as certain learned Hebraists assert, the equally sacred Temple-horn—the *Schöfar*. In every existing synagogue we find the *Schöfar*; the form of which, according to ancient tradition, is entirely different from that of the trumpets in the sculptures on the Arch of Titus. Even to-day we should know them to be trumpets, although unusually long of their kind. A similarly-constructed instrument is also to be found amongst the Romans and in the Middle Ages. The shape of modern *Schöfars* differs considerably from that of the trumpets on the Arch of Titus. The latter instruments consist of a tube, perfectly straight from the mouthpiece to the bell; the *Schöfar*, on the contrary (Fig. 45), has a strongly-marked curve towards the bell, and I can bear testimony to the truthfulness of this illustration, having inspected certain *Schöfars* for the purpose.

The *Schöfar* in olden times is supposed to have been made out of the horn

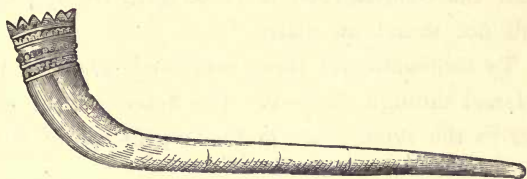


Fig. 45.—The *Schöfar*. (One-sixth of its Natural Size.)

of a wether, and the instrument represented in Fig. 45, which is made of horn, retains the same form. The instruments represented in the Roman relief, on the contrary, are no doubt made out of pure metal; they are the silver trumpets which, as we have seen, the ancient Hebraic commandments require to be made out of one piece of metal. It could be only the fact of their great rarity, excellence, and celebrity that could have induced Titus to exhibit them in his triumphal processions. Besides, the trumpets of the prophet Moses are always spoken of as a pair, and as such they are represented on the relief; whilst the *Schöfar* is never referred to in a similar manner, and at the present day one instrument suffices for the purpose of sounding the signals in the synagogue. That the two trumpets in the relief rest upon the same stand is but another proof of their connection, as the stand, which was also taken from the Temple, was specially arranged as a rest for the two instruments.*

* The conjecture that the *Schöfar*, shown in the relief of the Arch of Titus, required the support of a frame on account of its extraordinary size is most erroneous, and has led to the fallacious inference that it was a principle of the Hebrews that everything

The necessity for the frame or rest is proved by the immense size of the sacred trumpets; they were (to refer once more to their length), according to the traditions of the Thora, intended "to call a whole people together," and must consequently have been large and powerful in size and blast. In the Mosaic ordinances on the use of the two silver trumpets (Numbers x. 1—10) we read:—"And if they blow but with one trumpet, then the princes, which are the heads of the thousands of Israel, shall gather themselves unto Thee. When ye blow an alarm, then the camps that lie on the east parts shall go forward. When ye blow an alarm the second time, then the camps that lie on the south side shall take their journey: they shall blow an alarm for their journeys. But when the congregation is to be gathered together, ye shall blow, but ye shall not sound an alarm."

To commemorate these commands and the wanderings of the children of Israel through the desert, the Schofar is blown at certain seasons of the year in the synagogues of to-day, instead of the obsolete silver trumpets.

connected with their service of Jehovah should be of colossal proportions. The modest dimensions of the Ark and Tabernacle, the measurements of which have been handed down to us, negative this conclusion, and the assumption that the Schofar was unusually large is also clearly refuted by passages which we shall quote from the Old Testament. In Judges vii. 16 we read that Gideon "divided the three hundred men into three companies, and he put a trumpet (Schofar) in every man's hand, with empty pitchers, and lamps within the pitchers;" and to prevent any doubt that the lamp-bearers were also the blowers of the trumpets, v. 20 adds, "And the three companies blew the trumpets (Schofars), and brake the pitchers, and held the lamps in their left hands, and the trumpets in their right hands." Every unbiassed critic will admit that an instrument, the weight of which was so great as to require the support of a specially-prepared frame, could not have been handled by every one of 300 men whilst attacking an enemy. The most competent authorities inform me that the Schofar as used in the synagogues of to-day has one common size and form. It is a light, portable instrument, and that which I have seen corresponds to this description. One of my authorities has seen it in Warsaw, Lemberg, Vienna, Breslau, Posen, and Dresden, and states that everywhere it was of a corresponding size, and of a horn—not trumpet—form. Many ancient Talmudical ordinances support this statement. Thus, in the Treatise on Rosch-haschana, p. 26 *b*, Rabbi Jehuda says: "The Schofar which is used at the beginning of the New Year shall be the horn of a wether;" and Rabbi Levi somewhat later adds, "The Schofar must be bent near the bell." If we look, however, at the representations of the instruments in the Roman relief, we find them fashioned in a manner in direct opposition to these commands, as they are neither bent nor made of wether horn, but perfectly straight metal instruments. It is therefore impossible to mistake them for Schofars, especially when we remember that Rabbi Jehuda lived about 180 years A.D., or nearly 100 after the destruction of the Temple, and therefore at a time when all traditions were still fresh in the minds of the people.

The sounding of the prescribed signals at the beginning of the New Year and on the Day of Atonement is performed with but little variation in the synagogues of all countries. In Dresden the signals are as follows:—

No. 46.
Con moto.

No. 47.
Allegro.

No. 48.
An 'ante.

The first two signals represent the two alarms referred to in Numbers x. 5, 6. As, however, in the course of time, doubts arose whether the signals should be sounded as in No. 47 or as in No. 46, separated by rests, both ways of performance have been adopted in order to insure the correct rendering. No. 48 refers to the command that at the gathering of the congregation "ye shall blow, but shall not sound an alarm." This was done by smoothly connecting the second note with the first. This so-called "long-tone" is the beginning and ending of the signals in the modern synagogues; Nos. 46 and 47 intervening. The strongly accentuated interval of the minor seventh (No. 48), as it is played at Dresden, has something in it very impressive to the hearer, for the Schofar, though but little more than twelve inches in length, has a strong, wild, piercing tone, which no doubt gave rise to the old Israelitish belief that Satan was driven away at the sound thereof.



Fig. 49.—Jewish Coin, showing a Six-stringed Lyre.

The authenticity of the representations of several stringed instruments found on Jewish coins of the time of the first and second wars against the Romans cannot be so well guaranteed as that of the silver trumpets

on the Arch of Titus. I give specimens of two coins, one (Fig. 49) representing a six-stringed Lyre, and another showing a three-stringed Cithara, both reminding one strongly of the Greek instruments bearing the same names. A peculiarity of the lyre is the kettle-shaped resonance body which is placed below the strings. That these instruments were undoubtedly used in Palestine is shown by the coins, though this does not prove that they were Jewish national instruments.

The first remarkable manifestation of the Israelites' genius for music, after their exodus from Egypt, is the triumphal song of Miriam. It is the outpouring of a thankful heart for the goodness of God, who had divided the Red Sea that Israel might pass over, drowning therein the mighty Pharaoh and his pursuing host. I have already mentioned that the Hebrew prophetess and the women accompanying her in the "Song of Victory" used the Egyptian timbrel, known to the Israelites as the

Adufe. Miriam began the song, "Sing ye to the Lord, for He hath triumphed gloriously, the horse and his rider hath he thrown into the sea."*

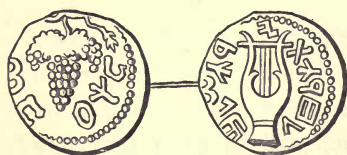


Fig. 50.—Coin showing a Three stringed Cithara.

Miriam's "Song of Victory" was probably sung as a solo, with choral accompaniments; but in the Book of

Judges, Deborah and Barak the son of Abinoam sing conjointly in praise of the triumph over Sisera, the captain of the host of Jabin, the King of the Canaanites. "Then sang Deborah and Barak the son of Abinoam on that day, saying, Praise ye the Lord for the avenging of Israel. Hear, O ye kings; give ear, O ye princes; I, even I, will sing unto the Lord God of Israel" (Judges v. 1—3). In Judges xi. 34 we read that when the daughter of the victorious Jephthah went forth to meet her father, she was accompanied with her maidens, playing the timbrel: "And Jephthah came to Mizpeh unto his house, and, behold, his daughter came out to meet him with timbrels and with dances."

The oldest traditions of the Israelites tell us that the mere effect of tone, as such, was revered as the voice of the Almighty. Thus, at the giving of the law from Mount Sinai, we read in Exodus xix. 16—19:—"And it

* Handel in his final chorus in *Israel in Egypt* has immortalised this grand triumphal song.

came to pass on the third day in the morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud; so that all the people that was in the camp trembled. And when the voice of the trumpet sounded long, and waxed louder and louder," &c. Similar allusions to the effective power of tone are to be found in the Book of Joshua, where, at the taking of Jericho, we read:—"And seven priests shall bear before the ark seven trumpets of rams' horns; and the seventh day ye shall compass the city seven times, and the priests shall blow with the trumpets. And it came to pass at the seventh time, when the priests blew with the trumpets, Joshua said unto the people, Shout; for the Lord hath given you the city. So the people shouted when the priests blew with the trumpets: and the wall fell down flat, and the people went up into the city" (Joshua vi. 13, 16, 20). But it was not alone in the rolling thunder, or in the trumpet-blast, that the Divine Power manifested itself. In a still more impressive manner did God's presence make itself felt when Elijah awaited the coming of Jehovah on Mount Horeb. It was not in the hurricane, or the fire, or the earthquake, but in "the still small voice," that the Lord God declared himself.

Moses, as we have already mentioned, enjoined upon his people the observance of numerous musical ordinances, which were subsequently greatly increased by the Kings of Israel. The care of the sacred music was confided by the prophet to the hands of the Levites. David and Solomon not only confined this privilege to the tribe of Levi, but considerably increased and extended their musical duties. The Levites had to provide no less than 4,000 singers and musicians for the sacred service. They were divided into twenty-four orders, with twelve singing-masters, making a total of 288; these latter were, in course of time, permitted to wear the priestly vestments when officiating in the Temple.

We may assume with some degree of certainty that male singers only were employed in the choir of the Temple of Solomon. But from Ezra ii. 65, and Nehemiah vii. 67, there can be no doubt that the choir of the second Temple consisted of both men and women. The treble part, according to the Talmud, was sung by boys of the tribe of Levi. These were placed upon the lower, and the men upon the higher steps of a platform. From the works of Josephus we obtain some idea of the magnificence of the decorations of this part of the Temple. In the third chapter of the eighth

book of his History of the Jews he states that in the first Temple there were 200,000 of the silver trumpets prescribed by Moses, 200,000 coats made by the king's order of the finest silk for the use of those Levites whose duty consisted in singing the sacred songs, and 40,000 harps and psalteries made of the purest copper, which formed part of the Temple treasure.

In addition to the regularly established Temple choirs, David and Solomon instituted bands composed of instrumentalists and female vocalists for the execution of secular music. They originally occupied a somewhat similar position to that held by our modern Court orchestras, but their subsequent artistic and moral degeneracy drew upon them the righteous anger of the prophet Isaiah, who exclaims, "And the harp, and the viol, the tabret, and pipe, and wine are in their feasts; but they regard not the work of the Lord, neither consider the operation of His hands;" and the reproaches of the prophet Amos, "Ye sleep upon beds of ivory, and stretch yourselves upon couches, and chant to the sound of the viol, and invent instruments of music like David, and anoint yourselves with ointment, but Woe to ye!" The female singers of this secular chapel probably constituted, at once, a portion of Solomon's household and his harem. To the degraded status of these women, and to their blandishments, the Son of Sirach bears witness when warning Israel to "Beware of the female singers that they do not entice thee with their charms."

Both the poetical and musical endowments of the people of Israel, without doubt, approached the climax of their development in the time of David. David himself was not only a poet of inimitable and immortal genius, but was also an inspired musician, whose golden-stringed lyre was seldom absent from his hand, whether he was pouring forth his sorrowful acknowledgments of his own shortcomings, or offering up joyful thanks for the boundless goodness of God. Whilst the inspirations of David found vent in sacred hymns, the great poetical and musical gifts of the age of Solomon were more specially directed to secular song. The Song of Solomon, when divested of all theological associations, still remains one of the most charming idyllic love songs that has ever been sung by mortal poet. It is the ideal of a pastoral poem contemplating nature and a patriarchal existence. That it was intended to be wedded to music is shown by its entire form. It is evidently a lyric or pastoral, reminding us in mood and character of the Hindoo idyll, Gitagowinda.

The musical endowments of the Israelites and the gift of prophecy were intimately associated one with another. Indeed, a similar instance of so close a connection existing between the tonal art and that of divination is not to be found in the whole history of music. When Elisha prophesied to King Jehoshaphat he exclaimed, "Now bring me a minstrel. And it came to pass, when the minstrel played, that the hand of the Lord came upon him" (2 Kings iii. 15). In Israel there were whole schools of prophets, the disciples of which we are told "prophesied on cithars, harps, and timbrels." The host of prophets who went out to meet King Saul from the Hill of the Lord (1 Samuel x. 5) struck the strings of their cithars and harps, and thus gave the stimulus it needed to Saul's individual gift of prophecy.

Music was not only employed to excite and intensify the prophetic faculty, but, by its magic charm, men's troubled spirits were calmed and purified. Here, again, Saul furnishes us with an instance of one who had recourse successfully to music to banish the black thoughts that oppressed and agitated his soul. For we are told in the Old Testament, as well as by the Jewish historian Josephus, who lived in the time of Titus, that the sole remedy prescribed by the physician to quell the passionate rage of the king was the harp-playing and song of the shepherd lad David.

Let us now glance at the intimate relation that existed between the music and poetry of the Hebrews, especially the religious hymns. In dealing with this branch of the subject, our comments on the Psalms should occupy the foremost place. The word "Psalter" means, indifferently, a performance on a stringed instrument and a "sacred hymn." The instruments which accompanied the Psalms consisted of harps, timbrels, psalteries, trumpets, drums, schofars,* and sometimes flutes. The instruments used were most likely selected with especial reference to the character of the Psalms which they were to accompany. Stringed instruments were effectively employed in the accompaniment of penitential Psalms; trumpets, drums, schofars, timbrels, an increased number of harps of a larger size, and a greater number of strings being added for Hymns of Praise. The choruses were arranged and led by a precentor.

* This instrument has been incorrectly identified by Luther with the trombone. It is, however, to be presumed that the schofar at that time was a more perfect instrument than at present.

The modes of singing the Psalms appear to have been multifarious. They were probably sung antiphonally either by the priest and congregation, the divided choirs, or the precentor and chorus. In such a manner Psalms xiii., xx., xxxviii., lxxxv., and cv. were perhaps executed; the response of different voices or choirs would under these conditions be explicable in accordance with the poetical form of the verses.

The Psalms are constructed on a poetical basis wherein the division of the couplet into strophe and antistrophe follows the form of a parallelism in which the ideas are expressed. The division of a verse into three parts is very unusual. The beginning of Psalm xxxviii., divided in the following manner, will clearly illustrate this:—

- A.* O Lord, rebuke me not in Thy wrath;
- B.* Neither chasten me in Thy hot displeasure.
- A.* For Thine arrows stick fast in me;
- B.* And Thy hand presseth me sore.
- A.* There is no soundness in my flesh because of Thine anger;
- B.* Neither is there any rest in my bones because of my sin.
- A.* For mine iniquities are gone over my head;
- B.* As an heavy burden they are too heavy for me.
- A.* My wounds stink and are corrupt;
- B.* Because of my foolishness.
- A.* I am troubled and bowed down greatly;
- B.* I go mourning all the days of my life.
- A.* For my loins are filled with a loathsome disease;
- B.* And there is no soundness in my flesh.
- A.* I am feeble and sore broken;
- B.* I have roared by reason of the disquietness of my heart.
- A.* Lord, all my desire is before Thee;
- B.* And my groaning is not hid from Thee.
- A.* My heart panteth, my strength faileth me;
- B.* As for the light of mine eyes, it also is gone from me.

The letters A and B denote in every verse the couplets completing the parallelism. We may either suppose that A was sung by the first singer, B as the response by the second, or that they were sung alternately by two semi-choirs. But it is just as probable that the first part was sung by the precentor, and the second by the full choir. This latter supposition is supported by the fact that the second half-verse generally intensifies the meaning of the first part of the couplet. For instance, the first part of Psalm xxxviii. begins:—"O Lord, rebuke me not in Thy wrath," to which the second part adds, "Neither chasten me in Thy hot displeasure."

Here the two ideas expressed are not only allied to each other, but the second intensifies the meaning of the first, inasmuch as the "chastening" has a far stronger signification than that contained in the indecisive "rebuke." The same may be said of the first verse of Psalm ciii. :—

"Praise thou the Lord, O my soul,
And all that is in me, praise His holy Name."

The first half-verse is the key-note of the melody, or what we might call the "Positive," the second being the "Comparative," as it is not only the singer's soul, but all that is within him, which should praise the Lord.

It is, however, very possible that the alternation in the singing took place at the end of each verse, instead of at the end of the half-verses, only a slight pause being made at the half-verse. This method of chanting the Psalms (which is one of undoubted antiquity) is still practised in the Roman Catholic and Anglican churches of to-day. The celebrated Miserere (the fifty-first Psalm) of Gregorio Allegri (1580-1652 A.D.) is composed in this manner, and shows how grand a musical effect can be obtained by the use of this form.

Those Psalms the verses of which commence or conclude with an oft-recurring exclamation were, without doubt, chanted in other methods than those already referred to. They must evidently have had a regularly-repeated musical phrase to correspond with the fixed poetical formula.

Other Psalms were most likely chanted by a smaller choir, the refrain being taken up by the whole congregation. This undoubtedly must have been the case with the twenty-six verses of Psalm cxxvi., each of which has the refrain, "For His mercy endureth for ever." Psalm cxviii. contains the same refrain, but only in its four opening and concluding verses; and Psalms cvi. and cvii. have this formula at the beginning. There is a refrain to David's lament on the death of Saul and Jonathan which is most touching in its simple grandeur :—
"The beauty of Israel is slain upon thy high places; *how are the mighty fallen!* Tell it not in Gath, publish it not in the streets of Askelon; lest the daughters of the Philistines rejoice, lest the daughters of the uncircumcised triumph. Ye mountains of Gilboa, let there be no dew, neither let there be rain, upon you, nor fields of offerings; for there the shield of the mighty is vilely cast away, the shield of Saul,

as though he had not been anointed with oil. *How are the mighty fallen* in the midst of battle! O Jonathan, thou wast slain in thine high places. I am distressed for thee, my brother Jonathan: very pleasant hast thou been unto me: thy love to me was wonderful, passing the love of women. *How are the mighty fallen!*"

To such reiterated exclamations there were probably set musical phrases in which either the whole congregation or the united choir of precentor and priests joined.

There can be the less doubt that such fixed tone formulæ were used, when we remember that the "Hear ye, O Israel," is still sung in the modern synagogues to a tune which is obviously based on some older and more primitive melody. Also in the most ancient Christian Church music we find similar tone formulæ for Amen, Hallelujah, Kyrie Eleison, the Graduals, and other parts of the Catholic Liturgy: formulæ that have existed for more than a thousand years. It is, moreover, undeniable that the songs of the people, and even those of the most joyous kind, found their way into psalmody.

In Luther's Bible the superscriptions of certain Psalms are as follows:—Psalm ix., "The Handsome Youth;" Psalm xxii., "Hunting the Hind;" Psalm xlv., "The Roses," &c. They cannot, however, in any way be interpreted as belonging to the text of the Psalm, but merely as the titles of certain well-known melodies to which the Psalms were to be sung.*

The German Bible of Luther contains a number of musical directions. Thus it is ordered that the chanting of Psalms iv., liv., lv., and lvii. is to be preceded by a prelude performed upon stringed instruments. Psalms xi., xiii., xiv., xviii., xix., xx., xxi., xxxvi., xxxix., xl., xli., li., and lii. have the simple superscription, "A Psalm of David." That of Psalms lxvi., lxvii., and lxviii., "A Psalm-Song;" or, as in Psalm lxx., "To the Song." In reference to Psalms vi., viii., xii., and lxxxi., the direction is, "To be sung on eight strings," or "To be introduced by the Gittith."† Psalm lxi. is directed "To be sung to the accompaniment of a

* In the modern German Bible similar superscriptions may still be found. It is not an uncommon practice in England, among congregations of all denominations, to appropriate *secular* tunes for their sacred poetry.

† Whether the term "Gittith" refers to a musical instrument or to a popular melody has not yet been decided. *

stringed instrument." Psalm liii. is to be sung "By alternating choirs." Again, in Psalm cxlvii., verse 7, "Sing *alternately* to the Lord with thanks, and praise our God with harps." *

Again, an example of a firmly-established tone-formula is to be found in Psalms cvi., cxi., cxii., cxiii., cxxxv., cxlvi., cxlviii., cxlix., and cl., all of which begin and end with the word "Hallelujah."

The musical purpose of the Psalms is often as clearly indicated in the text as it is in the superscriptions. Thus, in Psalms xevi., xeviii., and cxlix., there is "Sing to the Lord a new song;" in Psalm cxxxvii., "We hanged our harps upon the willows in the midst thereof. For they that carried us away captive required of us a song; and they that wasted us required of us mirth, saying, Sing us one of the songs of Zion. How shall we sing the Lord's song in a strange land?" In Psalm cviii., "Awake, psaltery and harp," the instruments are, as it were, summoned to join in the praise of God. In Psalms cxlix. and cl. the whole of the instruments which accompany the choirs are enumerated: "Sing praises unto Him with the timbrel and harp, praise Him with trumpets, praise Him with psaltery, praise Him with strings and pipe, praise Him with cymbals, praise Him with well-tuned cymbals."

No satisfactory explanation has as yet been given of the superscription to Psalms cxx. and cxxxiv., "A song of degrees." The word "degree" may with equal probability allude to an extended tonal range (and perhaps to some special key), or to the elevated position assigned in the Temple to the vocalist when singing the sacred songs; or, again, it may have reference to the impassioned nature of certain songs, thus imparting to the measure a more animated movement, or the word may relate to the higher flight of the poetical afflatus. Many conjectures have been offered as to the meaning of the term "Selah," but it cannot be said of any of these that they are satisfactory. My opinion leans to those who regard it as a musical sign, representing either the termination of a section of a Psalm or a musical interlude

* Similarly in 1 Samuel xviii. 6, 7, we read:—"And it came to pass as they came, when David was returned from the slaughter of the Philistines, that the women came out of all cities of Israel, singing and dancing, to meet King Saul, with tabrets, with joy, and with instruments of music. And the women answered *one and another* as they played, and said, Saul has slain his thousands, and David his ten thousands." Here the words "answered *one and another*" cannot but have reference to antiphonal singing, as the innate musical gift of the Hebrews would naturally lead them to sing their hymns in the form of responses.

filling up a pause between the verses, or as serving to introduce a special group of instrumentalists or singers. It may well be that in translations other than that of Luther, many of the superscriptions above alluded to have been omitted, or that the originals, owing to variations in their rendering, have come to acquire other accepted meanings. But it may be taken generally that the superscriptions always have reference to the music and to its method of execution.

I have already stated that the word "Psalter" has a twofold meaning. In the first place, it applies to the whole collection of Psalms; and secondly, to that musical instrument which is always mentioned as the one upon which the Psalms are to be accompanied. As a musical instrument, it is frequently referred to, as we know, in the Book of Psalms. In English, when thus used, it is spelt *Psalter*.

The psalter used sometimes in the services of the early Christian Church differed from the cithar mainly in this, that in the former, according to St. Augustine, the resonance body was at the upper, whilst in the latter it was at the lower end of the instrument. According to St. Jerome, the psalter consisted of a square frame with ten strings affixed to it; and the venerable father, faithful to the symbolising tendencies of his age, saw in the four corners of this instrument an allusion to the four Gospels, and in the ten strings the Ten Commandments. The psalteries used in the Temple at Jerusalem appear to have been made of sandal wood—a wood much used by the Orientals—inlaid with gold and silver.

The word "Psalmist" is generally interpreted as relating to David, tradition ascribing to him the greatest number of these sacred hymns. But it must not be forgotten that the origin of some are attributed to Asaph, Moses, the children of Korah, Solomon (Psalms lxxii. and cxxvii.), the Ezraitess—Heman, and Ethan, and a great number exist, the authorship of which has never been traced.

We learn from the Psalter that not only men, youths, and boys, but also maidens were engaged in the performance of the Psalms, while it is curious to note that the instruments assigned to women were only those that served to mark the rhythm, viz., instruments of percussion, which, according to our notions, are more fitted for the use of men. Thus, in Psalm lxviii. 25 :—"The singers went before, the players on the instruments followed after; among them were the damsels playing with the timbrels."

This proves that women were not excluded from taking part in the public performance of the Psalms, and, further, confirms the passage already quoted from Exodus xv. 20, 21, in which "Miriam and her maidens went out with timbrels* and with dances." The timbrel and the castanets are still used by the Orientals as an accompaniment to pantomimic gesture, and for marking the rhythm of dance and song.

Whether Miriam's dance consisted of graceful measured movements like the dance of King David before the ark, or a real dance of joy, in which all the people joined, it is impossible to decide. Be this as it may, however, the participation by women in religious processions, and in the public performance of Psalms, is undoubtedly proved. It would appear, however, that in the special music of the Temple, men were the sole executants.†

Although it is known that the Hebrews were the most musical people of the East, yet we have as little information concerning their tonal system as of that of the Egyptians, and consequently we are again reduced to speculation, but to speculation which has a reliable foundation. First, with regard to the scale. Some investigators hold that the Hebrews employed one of five tones (corresponding to the oldest scale of the Chinese and Hindoos), others that it was composed of seven tones, whilst some again contend that it consisted of a greater or lesser number of tones than the two scales just mentioned. In the face of so many conflicting conjectures, it may perhaps be permitted to a musician to state his own convictions. My opinion (which, of course, is but an individual one) is that the Israelites, at the time of their exodus from Egypt, carried with them, in addition to a great number of Egyptian instruments, their task-masters' scale of four tones—the tetrachord. To support this proposition, I need but refer to certain ancient melodies of the Temple still extant in the synagogues, and especially to those which are believed to be of



Fig. 51.—Castanets.

* Luther renders this word "Kettle-drum;" but the author shows that interpretation to be erroneous, as the "kettle-drum," on account of its size and weight, would have prevented its employment by women when accompanying their dances. The English translation, "timbrel," *i.e.*, tambourine, is undoubtedly the correct rendering.—F. A. G. O.

† This remark relates only to the Temple of Solomon, for, as I have before pointed out, we may without doubt assume that in the second Temple—the one destroyed by Titus—women also took part in the musical performances.

the greatest antiquity. The following example (which is within the limits of the tetrachord) forms a part of almost every sacred service.



In addition to the tetrachord, it is probable that the Israelites possessed some knowledge of the scale of seven tones, and used it in the same manner as the Egyptians. In Egypt the scale of seven tones was the exclusive property of the priests, the people being permitted to use the tetrachord only. It is very probable that, by a similar arrangement among the Israelites, the priests of the tribe of Levi specially appropriated the scale of seven tones. The reasons for such a supposition are manifold. It is, for example, not impossible that the Israelites adopted from the Egyptians the so-called "holy sounds," connecting these, as did the people of the Nile Valley, with the scale of seven tones. Again, the heading of Psalms vi. and viii.—"To be sung on eight strings"—may refer to the octave, and probably points to the possession of a scale of seven tones. Finally, we should not omit to notice the importance attached by the Hebrews to the number seven. It was their sacred number, a symbol of completion and perfection; and according to Herder, the centre of the hexagon, the so-called "hermetical figure."* The seven Mosaic days of creation, the candlestick of Solomon's Temple with its seven branches, the seven planets, and the seven heavens all appear to be connected with this. Moreover, as we have already noticed, "Seven times did seven priests sound seven trumpets" before the Lord delivered Jericho into the hands of his chosen people. The Jewish rites, festivals, and fasts are all governed by the number seven. The feasts of the Passover and Tabernacles each lasted seven days. Every seventh year was a Sabbatical year, and every seventh Sabbatical year was a Jubilee year. The seventh day of the week was the Sabbath; he who was pronounced "unclean," from having handled a corpse, required seven days for purification; and the Day of Atonement closes with the exclamation, seven times repeated,

* There is no mathematical reason for calling the "hermetical figure" the symbol of completion and perfection; it is merely a figure of speech.

"The Lord alone is God." It is, therefore, almost conclusive that the number seven formed the basis of the tonal system of the Hebrews as well as of many other nations, who regarded this number as sacred.

There is ample evidence to warrant my belief that the Hebrews sang not only in unison, but to some extent in parts, and that they had a knowledge, if not of perfect part-writing, at least of harmonic accompaniment.* I am as little influenced by the conflicting theories of Speidel and Arends on Hebraic accents, as by the more favourable opinion of Anton, the learned Hebraist, whose examples derived from the modern common chords refute his own conclusions.†

For the present I leave these signs, which, it is presumed, have furnished a clue to the musical notation of the Israelites, in order to adduce some facts in support of my opinion. I commence with the musical

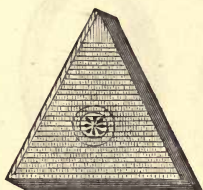


Fig. 53.—The Kinnor.

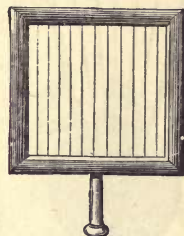


Fig. 54.—The Psaltery.

instruments of the Israelites. The greater number of these were, as with the Egyptians, stringed instruments, not played with the bow, but struck with the fingers or a plectrum, and were therefore incapable of producing a legato melody; we must then, from their nature, regard them as instruments used for accompaniment only. They were grouped together under the appellation *Neginoth*; they consisted of the small portable triangular-shaped harp (the Kinnor); an instrument provided with a finger-board called the *Hasur*, concerning which nothing is known with any degree of certainty, but which was probably the Cithar, its tortoise-shaped back reminding one of the Greek Iyre; the *Nebel*, or *Nabul* (Nablium), a harp played with both hands; the *Psaltery*, a square-shaped stringed

* From our author's opinion on this point I feel bound to dissent.—F. A. G. O.

† I must here refer to the extreme difficulty experienced in obtaining a reliable interpretation of these accents, as each character varies in signification in the books of Moses, the Prophets, and the Psalms.

instrument somewhat like the harp; the *Asor*, or *Nassor*, an oblong psaltery; and a semicircular harp with many strings. So great a number of stringed instruments especially adapted for accompaniment naturally leads one to conclude that the Hebrews had some knowledge of harmony, or, at least, of arpeggio chords.

Now, adding to these instruments those borrowed from the Egyptians, and used for marking the rhythm, such as the Cymbal, Sistrum, and Adufe, and the silver trumpets (formerly used as instruments for signalling), none of which could have served to strengthen the melody, there remained for this purpose only the Flute and a few other wood-wind instruments. The melodies of the Psalms and other hymns must have been, therefore, chiefly sung in unison by the enormous choirs, which were far too powerful

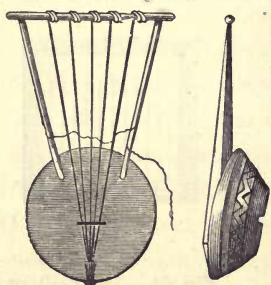


Fig. 55.—Hasur, the Hebraic Cithar.

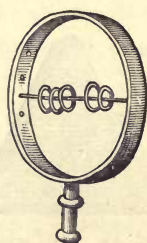


Fig. 56.—The Israelitic Sistrum.

to require the assistance of any instruments, or to run the risk of the melody being drowned by the accompaniment.

The dictum of the Hebraist, Henricus Horchius, agrees with my views of the matter. Speaking of the Israelitic instruments employed in combination in the Temple service, he says:—"The maximum number of Nebels (the Phœnician harp Nablium, played with both hands) was not allowed to exceed six, the minimum two; flutes (including, no doubt, other wood-wind instruments), not less than two or more than twelve; trumpets, not less than two; cithars, not less than nine. As these instruments were used merely for accompanying, and not for strengthening the melody, the maximum was unlimited. One pair of cymbals (Egyptian metal instruments, similar to our modern cymbals) only was used for marking the time."

We have here, then, fifteen instruments of accompaniment—cithars and harps—opposed to twelve flutes, used for strengthening the melody; whilst the trumpets (the sound of which, as our modern composers know, can be effectively used with the harps) were perhaps played in chords, in order to strengthen the harmony. This conclusion, if correct, would seem to show that the old Israelitic orchestra accompanied melodies with chords, both simultaneous and arpeggio. Apart from and in addition to the reasons above stated, I attribute to the Israelites of the pre-Christian era a knowledge of harmony on account of their national idiosyncrasy and profound religious belief, characteristics which have proved all important to the history of the human race. I have already pointed out that *melody in music* finds its counterpart in the *outline in painting*. It is only with those nations of the early ages, who, to a strong love for outline and clearly-defined form, combined with an acute sensitiveness

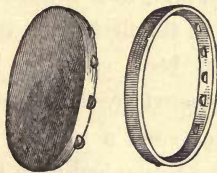


Fig. 57.—Adufes.



Fig. 58.—Cymbals.

and a religion rooted in such characteristic traits, that we find the love for melody paramount. With a people, however, like the Hebrews, who were diametrically opposed to almost all nations of the classical and pre-classical times in their rejection of pictorial representations and efforts in the plastic art, and possessing a faith that did not content itself with symbolising a deity but conceived an almighty and omniscient Godhead, it was impossible to rest satisfied with the mere sensuous effect of melodic outline, and its promptings, therefore, necessarily led them to seek that mysterious support which harmony lends to melody. To this intense religious feeling of the Hebrews must be ascribed those soul-stirring hymns which they addressed to their Deity. Thus, when the Psalmist exclaimed, "My soul is athirst for God, yea, even for the living God; when shall I come to appear before the presence of God?" or when in sorrowful accents he cried, "The seas are mighty and rage horribly; all thy waves and storms

are gone over me:" to express such a depth of feeling the mere melodic outline does not suffice; it claims that richness of tonal colouring which the harmony of music can alone adequately supply.

For similar reasons I credit the Israelites with a species of melody bearing less resemblance to our Christian hymns, with their measured rhythm, than to a song in which the varying meaning of the text is closely followed by the melody, never degenerating, however, into that monotonous musical recitative known as *recitativo secco*. Were I, there-

fore, compelled to decide which of the many different explanations of Hebrew accents and tonal notation of the old Hebraic poems merit acceptance, I should choose that of Arends, as it fulfils all the conditions which, in my opinion, should belong to an original Hebraic melody. The following melody, which bears the unmistakable stamp of its Oriental nationality, so plaintive, and, in a musical sense, so important, set by Arends to the first three verses of Psalm cxxxvii., has never yet been equalled by any other melody arbitrarily deciphered by self-constituted authorities. The discovery of such a melody was only possible when its real interpretation had been made manifest. This melody, which I have endeavoured to harmonise, strongly reminds one of certain solo passages in Sebastian Bach's Passion and anthem music. The task was not

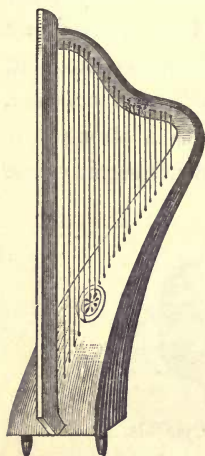


Fig. 59.
A Large Harp.

so easy as might be supposed, because the strange old melody would not readily lend itself to an accompaniment of single chords which are mostly used in such cases. I was most successful when employing unusual and especially diminished chords, which leads me to conclude that the original accompaniment must have been of a somewhat similar character.*

Should this inference appear strange, I would remind the reader that at the present day many Oriental peoples, the gipsies, and some of the Slavonic

* The author seems here to have been somewhat led away by his desire to establish his position; for when we consider the manner in which harmony has gradually been evolved from the simplest perfect concords, it is not probable that recondite harmonies, such as he refers to, should have been in use at so early a period, nor is it at all certain that the scales employed by the ancient Israelites were susceptible of any harmony whatsoever.—F. A. G. O.

racers evince a marked preference for diminished and augmented harmonies instead of our diatonic chords. The following ancient Israelitic melody bears evidence of having been sung by *mezzo-soprano* voices, accompanied by arpeggios upon the harp, psaltery, and eithar (which were specially attuned for diminished chords), or by male chorus in continuous harmonies.

No. 60.—THE FIRST THREE VERSES OF PSALM CXXXVII.

The musical score is written for a voice and piano. The vocal line is in a mezzo-soprano range, and the piano accompaniment features arpeggiated chords. The score is divided into three systems, each corresponding to a verse of the psalm. The first system includes a piano (*p*) marking. The second system includes a crescendo marking. The third system includes a crescendo, *f dim.*, *p rit.*, and *p a tempo.* marking.

By the wa - ters of Ba - by - lon, There we sat down and wept,

When we re - member'd thee, O Zi - on. We wept, yea, we wept when we re -

mem - ber'd thee, O Zi - on! And our harps, we hung them up on the

p rit.
 trees, on the trees that are there-in, on the trees that are there-in. For
p rit.
 they that led us cap - tive re - quir'd of us a song, and mel - o - dy, and mirth, in our
crescendo.
crescendo.
f dim. p cres. f fp rit. p
 heav - i - ness; "Now sing us one of the songs of Zi - on!"
f dim. p cres. f fp rit. p

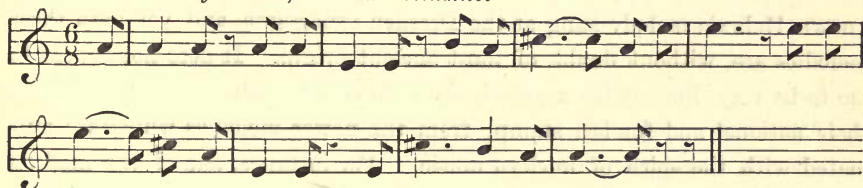
The extent to which the music of the modern synagogue resembles that of the old Hebraic Temple music is, and must remain, a matter of conjecture, Most of the original characteristics have, without doubt, been lost; only a few isolated remnants still exist. The destruction of the second Temple by Titus, and the dispersion of the people of Israel throughout the whole world, whilst it robbed them of their kingdom, almost wholly obliterated all trace of nationality in their music. The influence of foreign civilisation on a

people so widely scattered as the Hebrews could not fail, notwithstanding their exclusiveness, to leave its impress on them and on their tonal art. Hence the divergence between the music sung in the synagogues of the Portuguese Jews and that of their brethren in France and Italy, the difference between the sacred songs of the Polish Jews and those employed in the English and German synagogues.

Nevertheless, there are a number of characteristic tunes still extant, though sometimes consisting of a few bars only, which seem to belong to that remnant of musical traditions to which I have already referred. My reason for this opinion is the fact that these are the only tunes that remain totally unchanged, or if changed, yet containing enough of the original to warrant my belief, no matter whether we find them in the synagogues of Lisbon, Amsterdam, Vienna, Warsaw, Berlin, or London. To these belong the "Hear ye, O Israel" (*Sch'ma Israel*), No. 52; and the celebrated song of Miriam, No. 61.

No. 61.

Not strictly in time, but almost recitativo.



This, notwithstanding that it has somewhat the character of Handel's triumphal song, is supposed to be one of the most ancient of Hebrew melodies. Its antiquity is placed beyond doubt by the fact that it is used with but the smallest variation in all synagogues throughout Europe.*

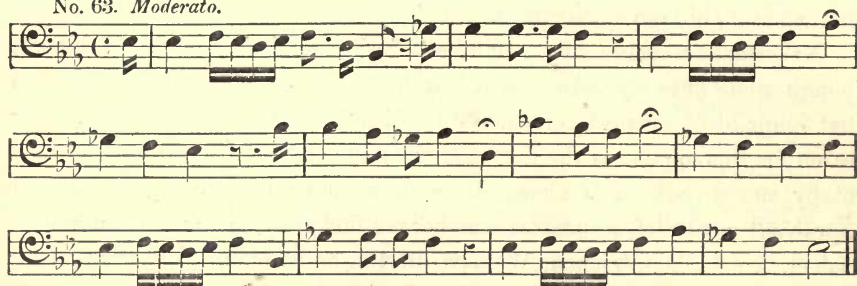
The following example is the special setting used at Dresden of the "Sch'ma Israel."

No. 62.



* I am indebted for this example, and for many other valuable items of information, to Dr. Landau, Chief Rabbi at Dresden.

With the exception of one tone, it is the same as No. 52, the former having the range of three tones, whilst the latter has that of a tetrachord. The following melody, sung at the Benediction in Dresden, is most characteristic and antique.

No. 63. *Moderato.*

This strongly reminds one of some themes of Meyerbeer which possess certain Jewish peculiarities. The beginning of the second part of Mendelssohn's *Elijah*, "Hear ye, Israel!" seems likewise based upon another well-known Hebraic melody sung at the Dresden synagogue, and yet both these melodies are, without doubt, of most ancient origin. It does not appear to me to be very difficult for a practised ear to distinguish the old tunes, with their national and foreign stamp, from the newer melodies which are animated with the spirit of modern music. For instance, one of the modern synagogal melodies is an exact copy of Joseph Haydn's chorus, "Be propitious, bounteous Heaven," from the *Seasons*, the words only being altered.*

In a very praiseworthy work, "Schir Zion" ("Sacred Songs," edited by S. Sulzer, choirmaster in the Israelite Temple at Vienna), the following "old tune" is to be found. It is peculiarly national in its character, and is to be sung *ad libitum*.

No. 64.

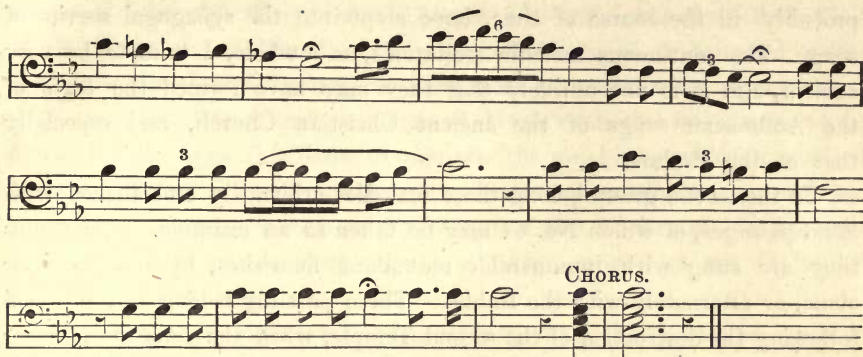
SOLO.

CHORUS.

SOLO.



* I am indebted to the kindness of Messrs. Janssen and Löffler, Organist and Precentor of the synagogue in Dresden, for free access to the "Songs of the Ritual," and for valuable information concerning the signals of the horn Schofar.



This strange melody is repeated through a number of verses, but in a somewhat more florid manner. Many other "ancient tunes" from Sulzer's book have a still more unusual and wild character, forcibly reminding me of the alluring cry of the female slave Astaroth, in Goldmark's opera of the *Queen of Saba*, where the composer has, without doubt, adopted one of these tunes as his model. There breathes throughout this "ancient tune," and that of Goldmark, an air of mystery akin to that surrounding the traditions of the East, and falling on the ear like the moaning of the night wind in the desert.*

The result of my survey of the synagogal melodies of the Israelites has led me to divide them into three different groups. The first includes all those declamatory phrases of which "Hear ye, O Israel," may be taken as a type. They are not merely recitations on one and the same tone to which are added short cadences like those in the Catholic Liturgy, but they are composed almost entirely of melodic outlines, which, however, strictly speaking, are not sung so much as declaimed, and therefore permit of greater attention being bestowed on the respective lengths of the syllables. Belonging to this strictly liturgical form are certain of those legato responses sung by the precentor and choir, the origin of which is evidently of later date. They remind one of certain antiphons performed by priest and choristers in the Catholic churches, which may

* In A. Rubinstein's *Maccabeus* there are many diminished progressions similar to those in No. 64. It is clear that diminished intervals form a special feature of all Israelitic music; just as we have seen in Psalm cxxxvii., No. 60.

probably, in the course of time, have crept into the synagogal service of song. The continuous melodic recitations, as a whole, I take to be very ancient, and it is not unlikely that they may have formed the basis of the Ambrosian songs of the ancient Christian Church, and especially that of the Psalms.

To the second group belong those melodies arbitrarily embellished with florid passages, of which No. 64 may be taken as an example. Sometimes they are sung with innumerable redundant flourishes, by the precentor alone, or alternately with the Rabbi. These possibly belong to the period following the destruction of the second Temple, when the Israelites, living in strict seclusion amongst the different nations of Christianity, began to develop that casuistic sophistry, which not infrequently usurped the place of their former grandeur and simplicity.

In the third group I include all melodies similar to that of Psalm cxxxvii., No. 60, deciphered by Arends. This may probably be classed amongst the oldest specimens of Israelitic music, but not, however, as it seems to me, with the regular songs of their ritual; it may, however, have served as a fine example of a free fantasia designed for sacred services. A work so full of religious fervour, and yet so unconventional, might with equal propriety form part of the established liturgy of any civilised nation, and we therefore cannot doubt its employment for this purpose amongst the Hebrews; but should it be difficult to believe that the music of an obscure musician could have been accepted and found a place amongst the revered psalmody of the Jews, then let its invention be ascribed to David or Solomon.* Be this as it may, in the Israelites we recognise a people to whom, for the first time in the history of the tonal art, the sensuous charm of music was not all-sufficing—a nation who employed music as a means to an end, viz., to express their ideal. Thus, music and poetry, inseparably connected, became the language in which the Israelites

* It is at once admitted that neither David nor Solomon could have composed this *Lament* on the Babylonish captivity. But we are not limited to the supposition that it could only have been the composition of kings; prophets, judges, elders, and other leaders of the people might in a moment of inspiration have indited such a composition, and their celebrity alone would have been sufficient reason for its retention amongst the songs of the Temple. Even Hebraic musicians might have been thought not unworthy of such a distinction. That their status was a highly-respected one in Israel may be gleaned from the reference made to the musicians Asaph, Heman, Jeduthun, in the Book of Chronicles.

addressed Jehovah. They were the people who first acknowledged the God of all things, and to Him they sang in jubilant strains or bewailed in sorrowful accents their sufferings and repentance expressed when in captivity.

So soon as a deeper understanding of Music's ethereal mission began to be established upon this basis, so soon was the tonal art enabled to proceed upon its upward course leading to the highest pinnacle of its greatness. From the Lament, chanted on the shores of the Euphrates, to Allegri's *Miserere* or the aria in Bach's *Passion*, "Have mercy on me, O Lord," there is but one step.

If, therefore, Christian music has intensified the tonal art, and made it the language of the heart and soul, it should never be forgotten that to the Hebrews we are indebted for the prolific soil on which it fructified. The further history of the tonal art will clearly illustrate this, for, after a period of 2,000 years, not only the Psalms themselves but also the manner of their execution are still preserved in the Christian churches.

CHAPTER IV.

THE ISLAMITES.

It is a peculiarity of the civilised nations of antiquity that the complete geographical isolation of each nation finds its counterpart in their special characteristics, and the more strongly defined their natural boundaries, the greater their importance as a civilised people. Arabia, the cradle of Islam, is a country as completely isolated, geographically, as were ancient India and Egypt, and just as we found the inhabitants of the latter countries exceptionally gifted, whilst being entirely isolated from their neighbours by clearly-defined natural boundaries, so do the Arabians appear to us as the most talented amongst the followers of Islam.

Arabia, like India, is a peninsula, joined to the Asiatic continent on the north side only: it is bounded by the Red Sea, the Persian Gulf, and the Arabian Ocean. It is divided into three parts—*Petræa*, *Felix*, and *Deserta*. Arabia *Petræa*, lying to the south of Syria, is barren, sterile, and traversed by chains of rugged mountains. Arabia *Felix* occupies the south-west corner of the peninsula, and embraces many rich tracts of land.

In this division are the principal towns. Arabia Deserta consists almost entirely of enormous sandy plains and steppes: the natives, who naturally lead a pastoral life, are true sons of the desert—a trait which has so completely permeated their being that, as we shall see, it has asserted its influence over their music. But our remarks do not refer to the Arabians alone; it was owing also to their conquests over the Egyptians and Persians, and their subsequent admixture with these races, that a distinctive character was imparted to the music of Islam. From the moment that the Persians were subdued, in the year 700 A.D., Arabian civilisation received a noteworthy impetus.

The most salient characteristics of the Arab's disposition are a noble chivalry, a truly ideal love of clanship, hospitality, and undaunted courage—qualities which are united to natural bodily agility, and to a rich but often extravagant imagination. In strange juxtaposition to these stand their inborn shrewdness, their acute observation of nature, and strict love of truth in all things relating to the material world. Such prominent and important qualities, notwithstanding their great contrast, disclose to us the reason why Fatalism and Quietism—Islam's greatest foes—could exercise but little influence on the Arabs in the time of their ascendancy. With the Israelites, their congeners, they share a belief in a single and invisible God, the Creator of all things. If such a clear conception was momentarily obscured by idolatrous worship (which, after all, was the case with the Hebrews), their innate monotheism returned with the advent of Mohammed in all its purity and grandeur, never again to fall away.

These hardy sons of Nature benefited so little by the refined civilisation of their contemporaries, that they have remained almost unchanged in habits and customs for thousands of years. With a strong predisposition for the fantastic, they infused into their music something of the mysterious and romantic, and it seems surprising that monotheism should have played a much less important part in the development of their music than it did amongst the Israelites. The reason for this appears to me to be, that although Allah is, comparatively, a pure conception of the deity, yet it is far inferior to that of Jehovah. The Koran, notwithstanding its many excellences, is but the creation of a single powerful mind, whilst the Old Testament contains the collective writings of generations of inspired men. This circumstance will explain, I think, why the music

of the Hebrews raised itself into an art, whilst that of the Islamites ever remained at the level of folk-songs and inferior instrumental music of a popular kind.

The musical endowments of the Arabians were undoubtedly of a very high order, and, indeed, such as was only to be expected from a people so peculiarly developed as were these Children of the Desert. It was based upon their enjoyment of Nature—a never-failing sign of a music-loving people. This shows itself in their preference for rhyme, a feature that is very characteristic of Arabian poetry. It is not the rhythmical or metrical side which is predominant in their poetry, but the purely musical. Even when the epic or dramatic element is paramount, the lyrical is never entirely eliminated, and in such exceptional instances is shown its innate musical tendency. In addition to these positive inferences, others may be adduced which negatively support this proposition. For instance, their plastic art, restricted as it was, and their pictorial representations, all point to a taste for splendid decoration or ingenious arrangements of colours and arabesques, rather than organic arrangement and completeness of construction. But, in general, those nations whose efforts in the plastic arts are similarly limited in their scope, display a proportionally strong predilection for the cultivation of music and poetry. Thus it was with the Arabians.

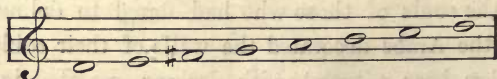
Their want of a more highly-developed architecture, sculpture, and painting is not attributable to their Semitic origin, nor to their monotheism, which (as with the consanguineous Israelites) prohibited the symbolising of the deity by pictorial representation, but to their unceasing love of change. This mental and bodily instability made the Arab pre-eminently susceptible to the charm of music, for the tonal art lends itself more readily to movement and variety than the arts of sculpture and poetry.

The Arabs had a strong aversion to portraits; they regarded them as soulless bodies, and believed that at the Day of Judgment the portraits would demand the souls of those who had dared to delineate them. On the other hand, the Arabs decorated the walls of their edifices (as Cordova and the Alhambra bear witness) with designs executed in the most captivating colours, or with stuccos which enchant by their strange fantastic form. Both these are richly ornamented with arabesques, whose seemingly

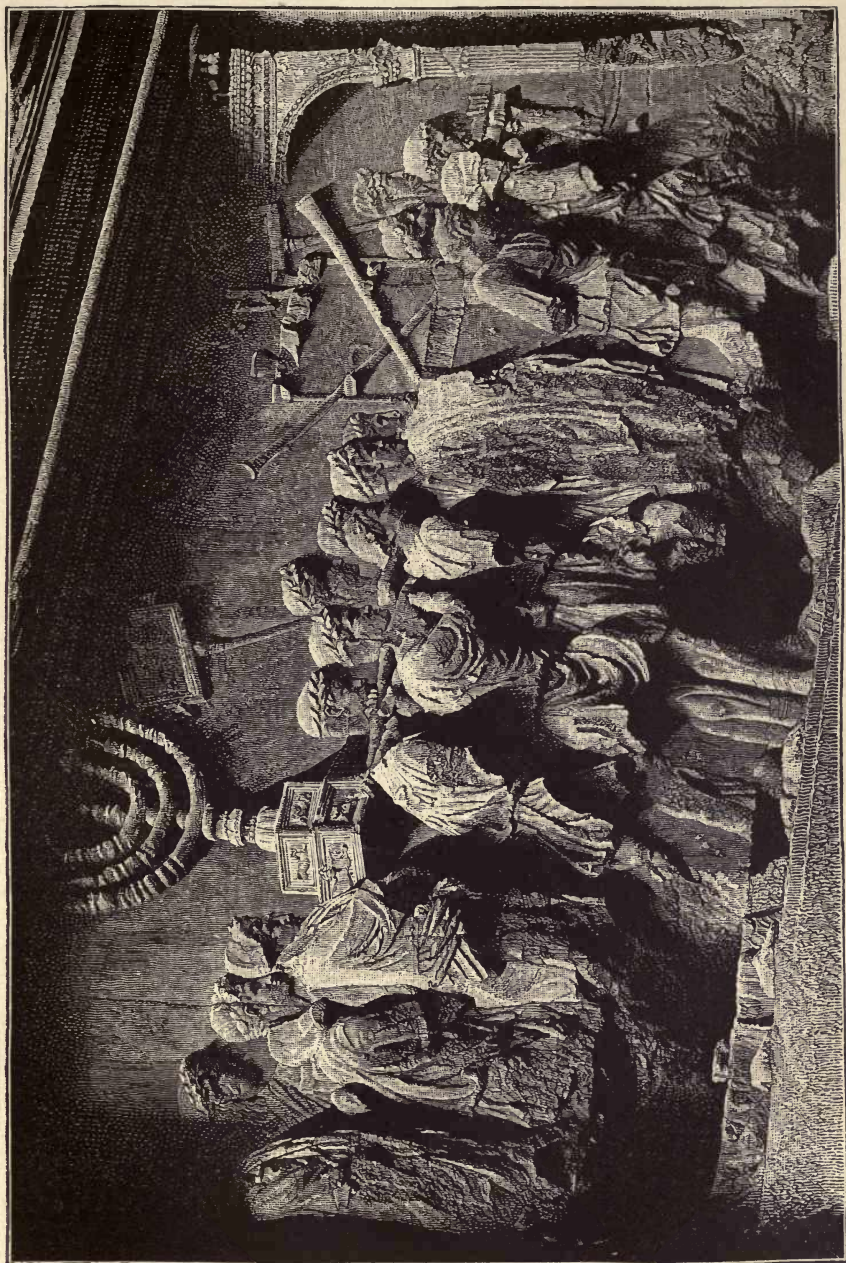
interminable lines and interlacements affect the eye with a sensation of movement similar to that produced upon the ear by continuous tones. This continual craving after movement, which so strongly distinguished them from the rest of their fellow-believers, especially the Turks, forced them from their native land in the far east of the Orient to the extreme west of the Occident. Unlike the inactive Egyptian, Hindoo, and Chinese, the Arab was of a roving and warlike nature, conquering and founding dynasties through the whole civilised world. He planted the banner of the Prophet in India, Spain, the two Sicilies, Persia, Egypt, and the coasts of Africa washed by the Atlantic. It is characteristically related of an Arabian chief that when his tribe first came to the African shores, he walked into the sea up to his neck, and turning to the people on the banks, he said, "See, God hath fixed a limit to our ambition; we are now at the end of the world."

The musical theory of the Arabs, though somewhat more adapted to the requirements of the people than that of the Chinese and Hindoos, presented numerous difficulties for a perfect musical practice. It deals in subtleties, the counterpart of which is to be found in the highly-ingenuous devices on the walls of their mosques. It is capable of numerous kaleidoscopic changes, each variation forming a perfect pattern. This corresponds with a similar tendency of the Semites which vents itself in devising word-plays and enigmas not unlike rhetorical displays. Their musical system is, nevertheless, not without a certain fantastic excellence, for although the mathematical and physical side of their music profited considerably thereby (the Arabs being as great naturalists as they were mathematicians), yet it still retained a vast amount of allegorical suggestion. Thus was music typified by a budding tree, various tones being connected with the elements, fire, water, air, and earth, finally with the twelve signs of the zodiac, the planets, and with day and night.

The oldest Arabic scale is, if we except the $F\sharp$, of the same kind as the Phrygian scale of the Greeks, and, like it, has no leading-note.



This scale is divided in a twofold manner—firstly at the G, forming a group of four and one of five notes (the latter called a pentachord); secondly,



ROMAN SOLDIERS AT THE DESTRUCTION OF JERUSALEM BEARING AWAY THE PLUNDERED TREASURES
OF THE TEMPLE.

(From the Relief on the Arch of Titus at Rome.)

it is again divided at G, the G being repeated in each part, giving two united tetrachords, the mean being G.



As, however, in the second example the octave D is omitted, the Arabian musicians continued their system of scales, making the C the root of new tetrachords, and each tone and half-tone the basis of new scales.

Every whole tone was divided into three, the half-tone being reckoned in the scale as one of the three parts, so that the octave consisted of $\frac{1}{3}$, of which $\frac{1}{3}$ represented the five whole tones, and the remaining two-thirds the two half-tones.

The interpolation of such a number of sounds, exceeding in superabundance our chromatic scale, may perhaps be attributable to their nasal method of singing and the habit of gliding from note to note. These peculiarities, which are not only traceable amongst all Orientals, but also to a certain extent are common to the inhabitants of Southern Europe, viz., the Greeks, the Neapolitans, and the Andalusians, forcibly impressed the author of this work whilst on his first visit to Italy.

The division of tones into three parts may also be connected with the movable and immovable tones of their scale, forcibly reminding us of the changeable and unchangeable scales of ancient Greece. The natural sequence of the diatonic scale, which had been interrupted by the subdivision of tones, was restored by the immovable tones.

Amongst the intervals the Arabic theory regarded the octave as the chief consonance. The fifth was looked upon as doubtful, both practice and theory showing a decided preference for the tetrachord. By a simple and combined augmentation of the notes of the tetrachord (called "Thabaka"), the Arabians obtained the great number of 84 scales, twelve of which were selected as the principal keys. We find, therefore, with them, just as with so many other nations of antiquity, practical and unpractical scales. When an Arabian theorist satisfied himself as to the uselessness of one of his arbitrarily-concocted scales, he silenced his doubts in that truly stolid Oriental manner, with "God knows it."

Ambros asserts that the Arabians had no knowledge of harmony. This

is an assertion to which I cannot assent, great as my respect is for the judgment of so learned a musical historian. Such an opinion would seem to be contradicted by the favourite practice of Orientals, and especially the followers of Islam, viz., that of adding a kind of pedal bass to their melodies. This practice is still prevalent in the East. Besides, their accompanying instruments could not have been used merely for strengthening the melody, but evidently had, and have still, the object of sustaining the melody by chords, arpeggio or otherwise.*

Nowhere does the nomadic character of the Arabs more clearly appear than in their method of distinguishing different musical rhythms. These were denoted by the expressions "long rope," "short rope," "stake," "peg," thus employing the names of a portion of the implements connected with the pitching and striking of tents. Their scales were named after cities and provinces, but their appellations were nevertheless sometimes due to purely adventitious circumstances: *e.g.*, one was called "Ispahan," after the old capital of Persia; another "Uschak," *i.e.*, the loving one; and another "Buselik," which was probably the name of a very musical slave belonging to Prince Schetad.

It is greatly to be wondered at that music ever made any progress in Arabia, as Mohammed was much opposed to its use, most likely looking upon it as enervating. The Caliphs were, however, more tolerant than the founder of their religion; some of them were even inventors of melodies. Harun al Raschid, so glorified in myth, is said to have been impressed to such an extent by the song and lute-playing of an attendant singer that he pardoned a maiden whom he had condemned to death in a fit of jealousy.

The music of the Islamites, and especially that of the Arabs, appears to have entered upon a new lease of life at the period of the conquest of New Persia. The Islamitic race became so intermingled with the musical inhabitants of this beautiful country that they naturally appropriated to themselves some characteristics of the land of their adoption. The Persians regarded two of their chief singers as being of equal value to the whole region of Iran. If this should appear extravagant, I need but refer to the extraordinary halo which surrounds the name of Hafiz, who lived in the

* The author here again has been induced, by his adherence to his own opinions, to make an assertion which is in total opposition to the present practice of Oriental nations, as well as to all their indigenous traditions.—F. A. G. O.

fourteenth century A.D., and subsequently to Firdúsi, the most popular poet and singer of Persia, in order to show how much music, especially in the shape of folk-song, had become a necessity to the every-day existence of the Persians.

The music of Persia and Arabia in the eighth century became so indissolubly blended as to render impossible any subsequent separation. About the year 780 A.D., Chalil wrote his "Books of Sounds," which was followed by El Kindi's "Theory of Composition," "Arrangement of Tones," "Laws of Rhythm," and "Musical Accompaniment," 862 A.D. But far more interesting than any of the foregoing works are the writings of a number of medical men, who adopted the unprecedented course of setting themselves up as authorities on matters musical. Their treatises show that music was not merely regarded as a pleasure-giving art, but investigations were conducted by them with the eyes of naturalists and philosophers.

The first celebrated author of this class was Achmed ben Mohammed, who lived about the middle of the ninth century A.D. His work, "An Introduction to the Science of Music," deals principally with the philosophical side of the question. "The Influence of Musical Melodies on the Souls of Animals," written by Ibnol Heisem, who died in the year 1038 A.D., is a work of great interest. But the most remarkable of these savants is, perhaps, the celebrated Avicenna of the eleventh century A.D. This distinguished doctor and philosopher started with the thesis that the only purpose for which the human body had been entrusted to man's keeping was to aid in the development of the soul; that our senses conceive and comprehend only the external form of phenomena, but that our reasoning faculties (which he places high above the mere understanding) could alone penetrate into the secrets of nature; and lastly, that only by subduing, ennobling, and purifying our animal passions could we fit ourselves for contemplating infinity and eternity. A man of such elevated thoughts could not but be capable of discerning the ideal and ethereal power of music. We cannot, therefore, be surprised that Avicenna should have been perhaps the first physician who, in a profoundly scientific manner, recognised the power of music to "minister to a mind diseased," as well as to the human body. Assertions which might at the time have seemed hazardous, have since been verified by long experience, for music at the present day is an acknowledged remedy in cases of mental derangement,

especially in those of a lighter character. Arabian lawyers, also, made a special study of the nature of the tonal art, amongst whom stood pre-eminently Sosi Mohammed ben Issa, 1344 A.D.; he delivered public lectures at Cairo, and wrote a treatise on the "Signs of the Tonal Art."*

It is, however, to be regretted that the musical theory of the Arabs did not adhere to the lines laid down by those intellectual and far-seeing men who, whilst cultivating the technical, mathematical, and physical departments of the tonal art, attached, nevertheless, due importance to its purely human and its ideal side. By ignoring the results of their labours, it became dogmatic, puerile, and involved in abstraction. In the tenth century—*i.e.*, before the time of Avicenna—ill-starred attempts were made to discover a connection between the musical theory of the Arabs and that of the Greeks; and finally, in the fourteenth century, certain doctrinaires of New Persia, in conjunction with their Arabian colleagues, succeeded in destroying what little there remained of practical utility in the Mussulman theory. They abandoned the hard-won octave, substituting for it a number of useless keys, and reverted anew to the tetrachord and pentachord. At the same time free invention was interdicted, and the disciples of the tonal art were ordered to keep strictly within the limits of the theory. Thus all inspiration was checked, and its products discarded, unless they bore the brand of scholasticism, and only those phrases were deemed worthy of acceptance which were formed by the interweaving of a number of short and rigidly-prescribed tone-formulæ.

Under such circumstances one can only regard it as a piece of good fortune that the people began to treat the theory of their teachers with disdain. In defiance of arbitrary rules, they improvised songs responsive

* During the past fifty years several members of the legal profession in Germany have earned for modern music a similar distinction. It may suffice to mention a man like Thibaut (1774—1840), a celebrated lawyer of Heidelberg, whose excellent pamphlet on the "Purity of the Tonal Art" caused quite a sensation; Ambros (1816—1876), legal adviser to the Government at Prague, and one of the most learned of modern musical historians; Bitter, Prussian Minister of Finance, "The Biographies of Sebastian Bach and his sons, Friedemann and Philip Emanuel." The philologists Bellermann, Böckh, Otfried Müller, Heimsoeth, Von Jan, Westphal, and Otto Jahn, have all done substantial work in this branch of literature. The interest taken by such savants in the tonal art shows that with music, more perhaps than with any other of the arts, the co-operation of the lay element has proved itself extremely beneficial.

to their inner promptings, accompanying themselves according to their own inclination. Naturally, the divergence of the music of the people from any recognised system was as powerless to create a perfect art as the dogmatic professors, who affected contempt for the unrestrained outpourings of national sentiment. To this schism between abstract theory and intuitive practice we owe a number of songs, dances, and marches, possessing a peculiar and even romantic charm, characteristic of the Arabs, Bedouins, Saracens, and Moors, and exhibiting their great aptitude for music.

The music of the Orient became so widely diffused that appellations such as "Alla Turca," "Danse Maure," and "Music of the Janissaries" have crept into European vocabularies to indicate music of an entirely national character. Not alone inferior composers, but also the great masters have imitated this kind of music, on account of its characteristic excellences. Mozart, Beethoven, Cherubini, Boieldieu, and C. M. von Weber have repeatedly made use of this form. It will be sufficient to refer to Mozart's *Seraglio*, certain fragments of the too little known opera *L'Oca del Cairo*, and the "Alla Turca" of his pianoforte sonata in A major; to Cherubini's *Abencerages* and *Ali Baba*; Boieldieu's *Caliph of Bagdad*; Beethoven's *Ruins of Athens*, with its Turkish march and dance of dervishes; and Weber's *Oberon* and one-act opera *Abou Hassan*.

Within the category of the people's music, which was uninfluenced by any theory, many different kinds are distinguishable. The music performed in the palaces of the grandees and in the secluded gardens of the harems differed from that of the streets, public places of amusement, and the songs and dances of the middle and lower classes. From these two sorts, which bear more or less resemblance to one another, must be separated the social songs, the martial and instrumental music of those tribes living in the desert, and of the Arabs, Moors, and Fellahs who accompanied the caravans. Again, the songs of the old Islamitic ritual are a class by themselves; and further, the highly-original dances of the dervishes, with their strange admixture of religious frenzy; and lastly, the impressive chant of the Muezzins, who from the minarets of the mosques summoned the faithful to prayer.

The music in the kiosques and palaces of the Turkish grandees was exclusively entrusted to women, and was therefore confined to the harem.

The princesses of the houses of Omejjade and Abbaside greatly distinguished themselves as lutists and vocalists. Amongst the Turks, on the contrary, and especially since the decadence of the Turkish Empire, the music of the harem fell more and more into the hands of the Odalisks and female slaves, perfection in the musical art being a great recommendation to a slave even at the present day.



Fig. 65.—Music and Dance in the Harem of a Turkish Pacha.

The song, dance, and mimicry of the women, accompanied by the lute, tambourine, and the tanbur (a stringed instrument), possess a charm for the Turkish grandee, seated majestically on his divan, similar to that produced by the pleasant murmur of the rising and falling of the fountain, which in its monotony cannot fail to harmonise with his Oriental Quietism. Both the song and dance, accompanied by the castanets, have a soothing effect, and serve rather to induce than to arrest a dreamy state of forgetfulness in the hearer.

The music performed in cafés, and especially in those of the larger

towns, presents features of greater interest. Our illustration (Fig. 66) represents the interior of one of the largest and handsomest cafés at Cairo. It would appear, on glancing at the picture, that the performance was restricted to instrumental music, the *Rebab* and *Kemengeh* (stringed



Fig. 66.—Music in a Café at Cairo.

instruments played with the bow) being principally in requisition. The instrumentalists are exclusively men, and the placid Moslem listens for hours to their dulcet strains whilst smoking his hookah and sipping his favourite beverage. The folk-songs, marches, "Turkish concert music," and dances performed in these cafés all evince the peculiar characteristic features of Mohammedan music, of which the following tune (No. 67) may be taken as a specimen:—

No. 67.

Allegretto. §

f *p*

1st time. *2nd time.* *FINE.*

p *f* *p* *f*

f *p*

f *Da Capo dal Segno al Fine.*

The melodies of many Mohammedan dances, whether of the inhabitants of the desert or of those Egyptians of the Nile Valley who go out in the quiet of the evening to meet the returning fishermen with jubilant songs and merry dances, possess an unusual charm for the musical ear. Women, even of the lowest class, very rarely take part in these dances, and if they do, it is merely in the clapping of hands. There are, however, public dancers, known at Cairo as the Ghasi, who, although Mohammedans, yet may be engaged to perform in gardens and houses. This is entirely contrary to the custom prevalent among women of the East of living in seclusion, but as the husbands of these dancers are generally artisans of

the poorer class, they have no objection to their young wives and maidens dancing before any company that may choose to hire them. Sometimes the dancers are very good-looking, and although their gestures, attitudes, and movements not infrequently border on the extravagant, yet are they often as pleasing and original as the very primitive instrumental accompaniment of the tambourine and kemengeh.

The dancers mark time by incessantly clapping the castanets, to the rhythm of which, whilst swinging their arms high in the air, they regulate their gestures. The instrumentalists who assist at these dances are generally a man and an elderly woman; the latter, besides playing the tambourine, acts the part of duenna to the young dancers. The music on such occasions has frequently a wild and excitatory character, of which the following tune may be taken as an example. It was first made known to us by De la Borde, and has since been effectively introduced by C. M. von Weber as a Moorish dance in his opera of *Oberon*.

Allegro maestoso.

The musical score is written for piano and tenor. It begins with a piano introduction in 3/4 time, marked *Allegro maestoso*. The piano part consists of a series of chords and single notes, while the tenor part features a melodic line with eighth and sixteenth notes. The score is divided into three systems. The first system has a tempo marking of *f* (forte) and a *ten.* (tenor) marking. The second system continues the piano and tenor parts. The third system shows the tenor part concluding with a double bar line and repeat dots, while the piano part continues. The score is signed 'H' at the bottom left.

ten.

H

The songs, dances, and marches of the wandering Bedouins, and those that accompany the caravans, although bearing a general resemblance to the songs, &c., of the Arabs living on the borders of the desert, yet have special, and by no means unimportant points of difference. The musical mind of the Arabs is seen at its best in the simple songs of the faithful nomads, who, notwithstanding their excitable nature, have nevertheless remained uncorrupted by the pernicious atmosphere of the Mussulman towns. A reference to the works of a French composer of the nineteenth century, Félicien David, affords convincing corroborative evidence of the pure and unvitiated character of Arabic music. Félicien David wrote a cantata for orchestra and male voices, entitled *Le Désert*, which consisted principally of Moorish melodies and dances. On an examination of the works of William Lane, De la Borde, Villoteau, and other historians, containing Turkish, Arabian, and Moorish melodies, I discovered that the finest themes of David's *Le Désert* were either note for note in these works, or that they had been modelled after certain others in a remarkably intellectual manner. This, as every sensible person knows, in nowise detracts from the artistic merit of the work, for the musician, like the poet, is but the mind that unites into one complete whole the fragmentary elements of the traditions of the people, colouring it with the peculiarity of his own genius. David's cantata created a startling effect by the novelty of those national songs, which reproduced in a most vivid manner the composer's impression of the immensity of the Sahara, the brilliancy of the starry heavens, and the dreamy longing of an imaginative race; the fantastic dances and marches being eminently suggestive of a bold and powerful people. This work was highly praised by Robert Schumann.

We owe the origin of this cantata to a journey which Félicien David made across the Sahara from Cairo to Algiers.* He had drunk, as it were, at the fountain-springs of Moslem music, intently watching the hardy sons of the desert, who, at the end of a fatiguing day's march, having pitched their tents, followed their musical instincts, and gave themselves up to the

* David having joined the Order of Saint Simon was compelled to leave Paris. He sought refuge among the Turks, but was incarcerated at Constantinople. Subsequently pardoned, he went to Egypt, from whence he returned through the north of Africa to France, travelling but slowly on account of the attraction that the habits and customs of the Moslems possessed for him.

enjoyment of song and dance. The two following melodies effectively worked out, and accompanied in the true spirit of Mohammedan music, by Félicien David, may give the reader some idea of the singularly poetical instincts of the tribes inhabiting the Sahara. They are to be found in a collection of Moslem melodies by Lane, and also in a volume of Egyptian dances published at Cairo. They seem tinged with that dreamy and melancholy longing so characteristic of those strange children of the desert.

DANSE DES ALMÉES.

No. 68.

Allegretto moderato. (Oboe solo.)

p *Grazioso e melancolico.*

1st time.

2nd time. *p*

1st time.

2nd time.

sempre p

un poco rit - - en - u - to. morendo.

PED. *

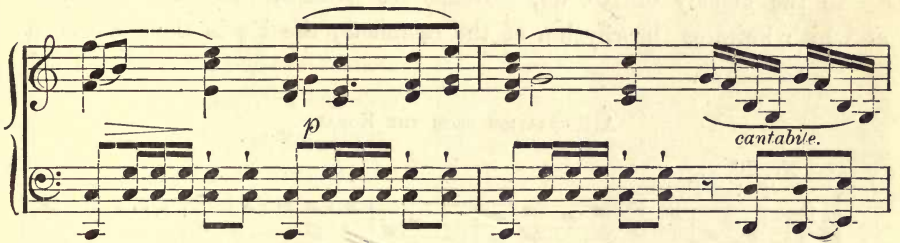
No. 69

RÊVERIE DU SOIR (OLD ARABIAN MELODY).

*Andante moderato molto,
cantabile.*

p dolce.

p.



Musical score for piano accompaniment. The first system shows a treble and bass staff. The treble staff has a melody with slurs and a crescendo hairpin. The bass staff has a simple accompaniment. The second system continues the melody, with a *dim.* (diminuendo) hairpin and a *pp* (pianissimo) dynamic marking. The third system is marked *un poco rit.* (un poco ritardando) and ends with a double bar line. The bass staff has a *PED.* (pedal) marking and an asterisk (*) at the end.

In the melody of No. 68, "Danse des Almées," the accompaniment of which imitates the rhythm of the castanets, the $F\sharp$ in the scale of A

A RECITATION FROM THE KORAN.

No. 70.
TENOR SOLO.

Musical score for Tenor Solo, No. 70. The score is written on five staves in treble clef with a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests. The final staff ends with a double bar line.

minor, in the descending passage, should be particularly noticed. It occurs in the 6th, 10th, 15th, and 16th bars, and reminds one of many melodic progressions in old Israelitic tunes, showing that the music of kindred Semitic nations possessed certain distinguishing features in common. The second example, No. 69, called by David "Rêverie du Soir," appears to be an exact transcript of a melody given by Lane in his book on "Modern Egypt," vol. ii. of the English edition, p. 80, published in 1834. The first performance of *Le Désert* took place in Paris in 1844. One might at first imagine that the composer copied his melody from W. Lane's work, but as we know that David appropriated his Arabian airs from the people themselves, we can but see in the perfect identity of the two melodies a further proof of their genuineness.

Coming now to the songs of the Mohammedan ritual, we find many points that are interesting. The preceding example (No. 70), which we owe to the learned Englishman just mentioned, is given as a specimen of the music of the Koran. It bears a strong resemblance to the celebrated



Fig. 71.—Muezzin, Singing at Sunrise

song of the watchman in the third act of Meyerbeer's *Les Huguenots*, which he sings at the tolling of the curfew. And if this should suggest a certain homogeneity in the inventive genius of the Orientals, we cannot fail at

the same time to be struck with the remarkable similarity which the melodies of the Koran bear to the responses and chants of the Catholic liturgy.

But all Arabian melodies do not possess the same charm for us as those which we have quoted. If some are remarkably pleasing, there are others whose beauty is marred by confused and intricate progressions, elaborated with every kind of possible and impossible flourishes, producing a most disagreeable effect on the ear of the auditor. Amongst these fantastic and distorted melodies, however, there are some which hold us entranced by sheer force of genius. Prominent among these stands the chant of the Imam, summoning the people to prayer, as well as his address to the Rising Sun, both of which are to be found in the works of Villoteau. But still more affecting is the song of a Muezzin, which David heard during his exile, and transcribed in *Le Désert*. It is a song of praise to Allah, sung at early dawn by the Muezzin from the minaret turned towards the golden East.

The following example is given in its entirety, as noted down by David, together with the few accompanying chords added by the composer. They strengthen the bold, elevated character of the melody, proving that even so curious and seemingly formless a strain may derive support from a harmonic basis.

SONG OF A MUEZZIN TO THE RISING SUN.

No. 72.
TENOR SOLO. *Un poco mosso e con elevazione.*
energico.

The musical score is written for a Tenor Solo. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The tempo and style markings are 'Un poco mosso e con elevazione' and 'energico.' The melody begins with a half rest, followed by a series of eighth and sixteenth notes, ending with a triplet of eighth notes. The piano accompaniment consists of chords and single notes in the bass and treble staves, marked with a forte 'f' dynamic.

dim. *f* *dim.* *f* *dim.* *f* *dim.* *ad lib.* *f* *fp*



No one possessing the smallest modicum of musical acumen can fail to recognise the similarity between this and certain of the most ancient synagogal melodies still extant. True it is that the flourishes of the Arabian melodies are conceived in a jubilant strain, whilst those of the synagogue have a certain solemnity; but this very dissimilitude strengthens the conclusion that the latter were composed during a period subsequent to the destruction of the Second Temple and the dispersion of the children of Israel over the wide world.

The military marches, boating and funeral songs of the Mussulmans, and those sung by them during the drawing of water, abound in originality. Like all Orientals, the Moors, Turks, and Arabs prefer a nasal method of intonation, and the more exaggerated the nasal tone the greater is the supposed perfection, affecting them at times even to tears. The execution of a song without this nasal twang, and according to the modern European style, is not appreciated by them; they consider it tedious in the extreme.

We will now glance at those instruments most generally used by the Islamites, the comparatively great number of stringed instruments played with the bow chiefly occupying our attention. Amongst these the *Rebab*, or *Rabab*, holds a prominent place. It is a stringed instrument, in shape somewhat like a violin, though in size sometimes larger or smaller, and it generally has only one string, but some are still used with more than one. Judging from the drawing furnished by the historian Lane of one which he saw in Egypt (see Fig. 73), it looks almost as large as a modern violoncello.

It will be seen that it differs from our violoncello in being four-cornered, and that the resonance body becomes slightly narrowed towards the top; the

strings are affixed to the neck by pegs in the same manner as with our violins.

In the eighth and ninth centuries the *Rebab* was introduced by the Arabs into Southern Europe, and may be regarded as the precursor of all our modern stringed instruments.* But it was not till the sixteenth century, after undergoing various modifications in Italy, that it finally assumed the shape of a viol or violin, the violoncello and contra-basso (double-bass) being added at a somewhat later date. We next meet with the *Rebab* in the twelfth century as the *Rebek*, or *Rebec*, of the Provençal troubadours, who imported it from the East during the Crusades. The *Rebab* with one string (Fig. 73) is known in the East as the "Poet's *Rebab*," and that



Fig. 73.—Performer on the *Rebab*.



Fig. 74.—Performer on the *Kemengeh*.

with several strings, the "Singer's." The latter is seldom used conjointly with other instruments, being reserved for the accompaniment of song. On such occasions the accompaniment is confined to an unchangeable and oft-repeated figure of two or three tones, serving as a sort of pedal-bass to the melody that rarely exceeds the limits of a tetrachord.

Another old Oriental stringed instrument, which has not, however, been subjected to the same process of development as the *Rebab*, is the *Kemangeh*, or *Kemengeh* (Fig. 74).

It has, as may be seen, a very curious appearance, the drum-shaped resonance body being made from the shell of a cocoa-nut, or of wood, with a

* From this view I am compelled to dissent, believing the British *Crwth*, and perhaps some other northern instruments of a kindred nature, to have been in use at a much earlier period.—F. A. G. O.

disproportionately long neck of ebony, inlaid with ivory, to the pegs of which are affixed two or three strings. Almost as long as this enormous neck is the iron peg below which serves as a support to the resonance body. This instrument is always played by the musician in a sitting posture, with the legs crossed in Oriental fashion. An enumeration of the various offshoots from the *Kemengeh* would exceed the limits prescribed, and I shall therefore confine my remarks to an instrument called *Marraba*, having but one string, the sounding body of which is covered with the skin of an animal, serving thus the double purpose of drum and violin.

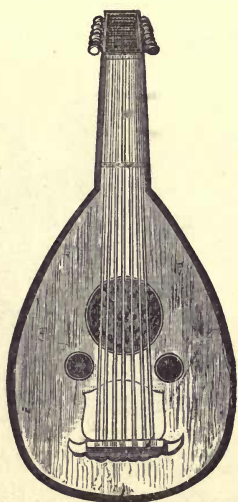


Fig. 75.—Front View of an Oriental Lute.



Fig. 76.—Section of an Oriental Lute.

Among the Turkish stringed instruments with narrow necks, the *Lute* stands pre-eminent. The use of this instrument spread as far as Japan in the East, and Portugal in the West. It was called by the Arabs *L'Eud*, or *El Aud*, from which the Spanish *Laudo* and the Italian *Liuto* are derived. The Oriental lute (Figs. 75 and 76) originally had four strings, which by degrees were subsequently increased to fourteen. It is sometimes played with a steel plectrum, and sometimes with the quill of an eagle. To this class belongs the *Tanbur*, which, with its oval body and long neck, strongly resembles the Egyptian instrument of the same name.

The Moslem wind-instruments form a very numerous class. Of these

the oboe, or hautboy, seems to be specially selected for the performance of the melody, on account of its shrill piercing tone, which is very effective in processional music. Flutes are also greatly used by the Turks.

One might reasonably suppose that instruments of percussion and brass wind-instruments would be deemed fitting accessories to those dances of the Dervishes (Arabian Fakirs) which are so potent to excite religious fanaticism. Contrary to expectation, however, these performances are, oddly enough, accompanied by the sweet and low sound of the flute only.

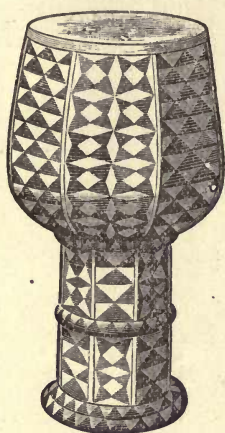


Fig. 77.—Darabukkeh (Drum).

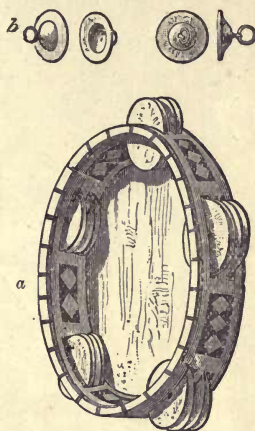


Fig. 78.—(a) Tar (Tambourine);
(b) Sâgât (Castanets).

Oriental Instruments of Percussion.*

F. G. Welcker, the celebrated archæologist, told me that during a journey through Asia Minor he repeatedly saw Dervishes dance till they fell to the ground in spasmodic fits, oftentimes foaming at the mouth. This circumstance may possibly explain how it happens that amongst nations who have not reached a very high state of civilisation, the seductive tones of the flute are productive of exaltation.

A special group of percussion and wind instruments is used by the Turkish and Islamitic armies, known by the name of *Janissary music*. Belonging to this class are "Mohammed's standard," the national instrument of the Turks, consisting of a brass frame, with numerous bells,

* From Lane's "Modern Egypt," third ed., vol. ii., pp. 87, 88.

carried on a long perpendicular pole, the point of which is surmounted by the crescent and the well-known streamers of horse-hair: an elongated roll-drum, narrowed towards the base, a *big* drum, triangle, metal clappers, shrill piccolos and oboes, trumpets and horns, forming an *ensemble* most effective and warlike.

The trumpet used by the Janissaries is of Arabian origin, and called by them *Nefyr*. It, more than any other Oriental instrument, resembles the



Fig. 79.—Dancing Dervishes.

modern trumpet—tube, bell, and mouth-piece being similar to ours. It is very probable that our trumpet owes its origin to the Arabian *Nefyr*, and, indeed, that the whole of our military instruments are of Eastern origin, having been introduced into Christian Europe by the Crusaders.

There can be no doubt that our pagan forefathers used neither trumpets nor bugles when preparing for the fray, but the more uncouth buffalo horn. This remark applies equally to the ancestors of all other European nations whom the Romans contemptuously styled “Barbarians.” Under the generic term of “Turkish music” are included the big drum, the now

obsolete side drum, which first came into use at the end of the Middle Ages, kettle-drums, triangles, clappers, "Mohammed's standard," and bell-instruments like huge rattles, all undeniably of Turkish origin.

That the Moslems were cognisant of the moral power of the tonal art may be gleaned from the writings of their most celebrated philosophers. But if they—and especially the Arabs, who were so learned in astronomy and mathematics, and to whom we owe the science of Algebra—systematised too much, forgetting the true mission of music as a language of the heart and passions, their folk-songs, and the old chants of their mosques, prove that the ethical aspect of the art was not entirely ignored by them.

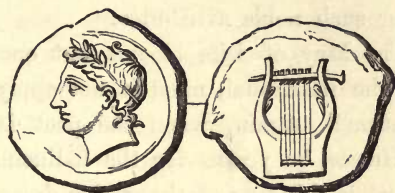
Even if we can bring ourselves to suppose Turkish theory and folk-song to have joined hand-in-hand and elevated music into an art, yet it could hardly have arrived at an advanced stage of development, for in that event it would probably have still retained, though in a somewhat refined and more artistic form, that arabesque character—lacking neither grace nor eloquence, but depth only—which is common to the Moslem music of the present day. Still less impressive is the Arabian folk-song, suggesting as it does the pleasure-seeking *Almée* rather than the serious muse. It sports with sounds in the same manner that the lyric poetry of the "Makame" and "Ghasel" plays with words and rhymes. A preference is everywhere evinced for the mere charming of the ear by sensuous tonal effect. If, on the one hand, a poet like *Hafiz* treats art in many of his verses, which were doubtless wedded to appropriate music, from a purely sensuous standpoint (foreshadowing the famous convivial song of *Martin Luther*, "He who loves not wine, women, and song"), the Turks, on the other hand, in their recitations from the *Koran*, and the songs of the *Muezzins* above referred to, showed themselves capable of soaring into realms of far nobler inspiration. The Arabs attribute to the lute—their chief instrument—miraculous powers of healing. Their philosophers claim to see in it a reflection of nature, and liken the highest of its four strings to Fire, the two middle ones to Air and Water, and the lowest to the Earth. They further add that a musician should not play without pursuing some systematic method of procedure; for instance, starting from the lowest string, the melody should speak comfort to the hearer; this should be succeeded by a song of love, gradually giving place to a seductive dance rhythm, and concluding with sounds inviting to peaceful slumber.

It is, indeed, remarkable that the founder of the religion of a music-loving people like the Arabs should have been so decidedly indifferent to the practice of the tonal art. For although Mohammed, strictly speaking, was the avowed enemy of the plastic art only, yet nowhere do we find him encouraging the practice of the tonal art. This is all the more unaccountable, since, notwithstanding the prophet's seeming indifference towards the art, he never denied his descent from a musical nation. For he tells us that when, like Moses, he withdrew into the solitude of the wilderness, there to hold communion with his God, he heard the sound, as it were, of a tinkling bell, and voices singing and calling to him, and on looking, behold, no one was nigh! Afraid of losing his reason, he communicated this strange manifestation to his wife Chadidsha, and it was entirely owing to her ministering comfort that he took courage, and continued to believe in his Divine mission. The fact of Mohammed seeking the advice of his wife would seem to indicate that the social position of Arabian women was superior to that of other Oriental nations, and it breathes somewhat of that chivalrous spirit which we see now and then reflected in their melodies.

Music, also, had no unimportant part assigned to it in the early wars of Mohammed. At the battle of Ohod, 625 A.D., in which the victorious Mohammed three times repulsed the Meccanites, the women, led by the poetess Hind, sang to the sound of the timbrel that the victor would be received with open arms.

This song of the Arabian women recalls to our recollection Miriam's "Song of Victory" when Pharaoh's host was drowned in the Red Sea; and a further parallel suggests itself in the means adopted by the Caliph Omar for summoning the faithful to prayer, who in lieu of the fifes of the Jews, and the bells and metal instruments of the early Christians, substituted the song of the Muezzin.

This substitution of the human voice for the sound of instruments betokens that keener appreciation of nature and that higher sense of refinement which give us a clue to their tolerant bearing towards Jew and Gentile alike; it discloses a state of civilisation unapproached by the Christians in the eighth and ninth centuries.



THE MUSIC OF THE GREEKS AND ROMANS.



THE classical era of Greece has been called the "adolescence of mankind." If an ideal conception of the universe be an especial character of the Spring of Life, then such a comparison is not over-strained when applied to a people whose entire existence was subordinate to the radiant influence of Art, proceeding from their innate sense of ideality. This becomes all the more manifest when we compare the prevailing realistic tendencies of our age with the beautiful idealism of the ancient Greeks, who sought in all things to bring man into harmony with nature. It is, at the present day, almost impossible for us to enter into the feelings of a people that deeply sympathised with the being who had not seen the statue of Jupiter—their masterpiece of sculpture—and whose sense of beauty was so intense that it even warped the true course of justice, as the following story will testify. It is related that at the trial of Phryne, a celebrated beauty, Hyperides, the young advocate for the defence, produced an almost magical effect by lifting the veil from the face of the accused, and, by thus exposing her exceeding loveliness to the gaze of the assembled Court, secured her acquittal. We moderns can hardly conceive the idea of a people whose two greatest philosophers, in the midst of the most serious debates on the laws of their country, could speak of the tonal art as one of the chief elements of education, and denounce the introduction of presumably irrational scales as a national danger and misfortune. A people who, from the highest to the lowest, could follow the tragedies of Æschylus and Sophocles, and who recited at their national festivals the songs of the poet Homer, is a unique phenomenon; nor is it probable that ever again in the history of the world shall we find a

nation, even under the most favourable circumstances, so exceptionally gifted, and possessing such noble attributes.

Schiller says, "The May of Life blooms but once;" and if this be accepted as true of the individual, must it not apply with even greater force to a whole nation? Again, when the poet is dilating upon the charms of classical Greece, he yearns for the hallucination of the past, as only man can yearn, when thinking of the golden dreams of his youth, and of that time when the glories of the wide world were before him, or, as Goethe has it, "Those days when the breath of heaven fell like a loving kiss upon the cheek of youth, filling his heart with an undefined craving, and impelling him to seek the seclusion of the forest." But the idealism of the Greeks is essentially different from that which the modern poet delights to picture. The Athenian could not feel, like Goethe's Faust, "amidst thousands of scalding tears, the birth of a new world." To the poetical Hellene such a subtle analysis of human feeling and so subjective a survey of surrounding nature would have seemed but weak sentimentality. The Hellene viewed the world from a purely objective standpoint, and it naturally followed that the aim of Greek art was to ennoble and idealise the real and terrestrial without aspiring to go beyond physical nature. Bearing in mind these characteristics, we shall the better understand the only position that it was possible for the tonal art to assume with such a people; but in order to comprehend this the more fully, it will be necessary to give some explanation of the relation in which music stood to the other arts of Greece.

The natural artistic sense of the Greek was, on the whole, of a plastic character: everything objective possessed a greater attraction for him than fantastic dreaming or revellings in fanciful emotions. The actual world was more interesting than that of his imagination; the bright noonday sun more congenial than mystic twilight. That which was simple appealed to him more than that which was complex—the clear, well-defined outline in nature more than the mysterious and abstruse. It cannot, therefore, surprise us that, under such circumstances, sculpture should have been the favoured and dominant art. Sculpture and music represented to the Greeks the two extremes in art, and therefore the influence of the former on the development of the latter could only have been of a very slight character, whereas the art of poetry, although, in

point of completeness, inferior to sculpture only, was nevertheless strongly influenced by the plastic art. Epic poetry and the epic drama were the most admired, the lyric forming part of the poem only when describing the visible aspect of the beautiful.

The architecture of the Hellenes, like their poetry, was brought under the sway of the plastic art. Their ancient temples—harmonious buildings in themselves—lose much of their attractiveness, if we think of them apart from their magnificent gable groups, panels, reliefs, and the colossal statues of their gods. This plastic character was all-important, the sacred element being largely eliminated. Thus were their temples but splendid erections for the exhibition of statues victoriously enthroned on the topmost points of the gable roofs. Were we even to disassociate the sculptural wonders of the interior from those of the exterior, the plastic would still be visible. Their pillars, too, were not like those of the Gothic churches in which the arched plinths seemed to grow in uninterrupted succession one out of the other, but they stand in their plastic absolutism supporting the architrave—the state resting as it were on the shoulders of man—a comparison which is by no means inapplicable as the names of the various parts of the pillar, such as capital (head), socle (foot), and shaft (body), eminently remind one of man. The subsequent substitution of the Caryatides (figures of women dressed in long robes serving to support the entablatures) for pillars, therefore, appears to me to be the most natural outcome of such a system.

The influence of the plastic art on music, although, as we have stated, of a very slight nature, is nevertheless easily traceable in the prevalence of melodic outline and pointed rhythm, greater attention being devoted to these than to harmony. We shall, however, deal with this more completely when describing their music.

The influence of sculpture upon painting was even still more strongly felt; indeed, music appears to have occupied a position in relation to poetry analogous to that held by painting in reference to sculpture. The Hellenes proceeded from the mere colouring of statues (a system proving the subordinate position assigned to painting) to the execution of pictures. But even in the latter the design was the more important, the colour being laid on merely to give that apparent roundness of form and distribution of light and shade which helps to bring the contour into relief, the plastic side of

painting being thus alone represented. The modern system of colouring was practically unknown to the Greeks, who were alike ignorant of shading and perspective. Possessing no knowledge of perspective, colouring, foreshortening, or *chiaro-oscuro*, as we understand those terms, and without any foreground, centre-distance, or background, it was naturally impossible for painting to occupy a position equal to that of the other arts of that period. Equally impossible was it for music to become an independent art prior to the discovery of the system which forms the basis of that employed in modern times. The Hellenes were content that painting should remain a mere slavish imitation of sculpture, and music the handmaid of poetry. And yet Greek art has continued to be the classical standard for all succeeding ages. In architecture, sculpture, painting, poetry, and music, the Romans were but imitators of the Greeks, so that one can only speak relatively of Roman art. It was not till the Romans had departed from the lines laid down by the Greeks that they could be said to possess an art of their own, and this secession was accomplished by substituting for ideality unmitigated realism, and for poetical intensity, external splendour and exuberant extravagance.

Relatively speaking, those works of the Romans are of the greatest value which were erected to commemorate the success of their arms, such as their triumphal arches and pillars of victory. We should not, however, lose sight of the fact that a people who earned for themselves the appellation of "followers of Greece" must necessarily have been endowed with a considerable amount of artistic aptitude and a keen appreciation for the achievements of their predecessors.

When speaking of the Israelites, I said that they were the first to employ music and poetry as a means of establishing a personal relationship with the Godhead; on the other hand, the Greeks cultivated art solely and entirely for itself. For if they, like other ancient civilised nations, originally employed art in the service of religion, yet at an early period of its development we see it quitting this narrow arena, and gaining thereby an importance and value out of all proportion to that achieved whilst it was subservient to other purposes. In proof of this we need but note the introduction from time to time of certain artistic productions of a purely secular type into their religious rites, and indeed the humorous and cheerful spirit with which special phases of their mythology are treated betoken the

pursuit of art for art's sake. The Israelites were led through their religion to art and artistic expression; but the Greeks, on the contrary, evolved their religion from their art, for it was impossible that their gods could ever have attained that perfect reality of an ideal existence which charms us even now, without the assistance of Greek poetry and sculpture. We shall not, therefore, err in repeating what has been said of Homer and Hesiod, and, we may add, Phidias and Praxiteles, that they created the gods of the Greeks.

Thus it was that the Israelites were the people that laid the foundation for the religion of all religions, and the Greeks the nation on whose artistic development our modern art is entirely based, and to which we must ever have recourse to correct eccentricities and to draw invigorating draughts of noble inspiration. And, furthermore, music and the lyric poetry of the Christian era sprang from the psalmody of the Israelites, and modern plastic art from ancient Hellenic tradition. The influence of both the ancient Jewish and Greek nations has left its indelible impress upon our modern culture, whilst that of the Hindoos, Chinese, and Egyptians cannot be said to have affected, to an appreciable extent, Western civilisation.

For a thorough understanding of the music of the Greeks it is all-important to note their classification of the arts. Owing, no doubt, to their superior powers of discernment, they were the first people who placed music and poetry in a category by themselves apart from the plastic arts. This division was implicitly adhered to by the Romans, and, as regards the plastic art, obtained recognition not only in the fifteenth century, but has become a guiding principle in modern æsthetics. It is to Gluck that we are indebted for re-asserting and maintaining the close affinity which exists between music and poetry. The union of music and poetry effectuated by the Greeks had its drawbacks as well as its advantages. Music was ever regarded by them as inferior to poetry; but though in practice it occupied a purely subordinate position, yet, on the other hand, in its ethical and æsthetical character it assumed a comprehensiveness and universality denied to it in modern times. Tone was looked upon by the Greeks as a powerful moral element, calculated to awaken the purest harmony of the soul, and to inspire enthusiasm for noble and worthy deeds. It was considered capable of affording consolation and hope to the afflicted, and the graceful evolutions of the

human body whilst engaged in gymnastics, dancing and mimicry seemed also to convey to the Greeks the idea of music. It spoke to them from out the sounds and rhythms of their wonderful language, and was closely associated by them with their philosophy, sorcery, mathematics, and astronomy.

The history and theory of Greek music, which we are about to pass in review, will disclose to us the intimate connection that existed between the tonal art and the every-day life of the Hellene. It will, moreover, convince us at the same time that, notwithstanding its restricted sphere of action, it is after all such a powerful factor in the history of the tonal art (influencing as it did the whole of the Middle Ages, and especially the sixteenth and seventeenth centuries) that without it the possibility of any further development might reasonably be doubted.

CHAPTER V.

THE GREEKS.

THE musical history of the Greeks, if we include the mythological era, ranges over a period of nearly 1,300 years. We will divide it into two principal sections, viz., the mythological and historical periods.

We may date the commencement of the former from the thirteenth century B.C. It is during this dark epoch that the Argonaut expedition is supposed to have taken place, and that Orpheus is said to have stimulated by his music the courage of the heroes. To this period belong also Amphion, the elder Olympus, and Chiron, the renowned Centaur, celebrated in myth as the musical instructor of Achilles.

In Orpheus the Greeks personified that entrancing power of music which nothing, as Shakspeare tells us, is too "stockish, hard, and full of rage" to resist. The wild beasts of the forest crouch at the feet of the enchanter, mountains and forests bow to his will, even the terrible rage of the Furies of Hades is calmed by his tuneful lyre and plaintive song, and they are constrained to grant to the suppliant free admittance within those awful gates where tarries his lost wife Eurydice.

Another well-known myth symbolising the power of sound is that

of Amphon. It attributes to this demi-god the erection of Thebes and Cadmea, who by his playing caused the rocks and stones to move spontaneously, suggesting that magic charm of pure harmony which can unite into a perfect whole the most discordant and incongruous elements, and can also restore tranquillity to the human mind rent with discord and confusion.

Not only the demi-gods, but also the gods, of the Hellenes were intimately associated with the tonal art. The tutelary deity of poetry and music was Phœbus-Apollo, and he alone was regarded as the god capable of inspiring the singer's utterances. The lyre was on this account regarded as the attribute of Phœbus-Apollo, who was also celebrated as the leader of the nine muses, amongst whom were Euterpe, Erato, and Terpsichore (the muses of the tonal art and the dance), as well as Polyhymnia, the songstress.*

When referring to Apollo as the god of music he is always designated Apollo Citharædus, or Apollo Musagetes, and never Phœbus the shining, nor Helios the sun-god. We must not forget, however, the beautiful Homeric myth of the "Musical bow," in which the archer and Musagetes are one and the same; Apollo wings death-dealing arrows, but the bow-string, which is doubled or trebled, suddenly produces sweet sounds that heal the wounds of the body, and give balm to the troubled conscience. Thus Apollo, the god of the murderous bow, also presided over that manly and ethical element in music which stimulates the warrior to deeds of daring, and supports the soul in its struggles with adversity.

* The reputed inventor of the lyre was the god Hermes, who having stolen from Apollo certain bulls, was permitted to retain them only on resigning the lyre to the god of the muses.



Fig. 80.—Apollo Musagetes.
(From the Statue in the Vatican.)

One of the oldest traditions referring to Apollo as the god of the lyre is that of Marsyas, the celebrated flute-player, who was flayed alive for presumptuously entering into a musical contest with the son of Latona.

Apollo Citharædus was regarded as the personification of that noble power of the tonal art able to purify and elevate the mind and to allay pain, whilst amongst all other Hellenic deities who were in any way connected with music, Dionysus (Bacchus) was looked upon as the representative of the mere sensuous power of tone. That distinctive kind of



Fig. 81.—Euterpe.



Fig. 82.—Erato.
(From Statues in the Vatican.)



Fig. 83.—Terpsichore.

music which incited man to reckless adventure, increased his love of life's pleasures, and drove him to maddening orgies, found in the songs dedicated to the god of wine its strongest expression. The Bacchanalian songs were always sung in chorus, and in their original form were songs of praise to Bacchus as the giver of the joys of life; subsequently they developed into the Dithyrambus. They were not, however, always restricted to the expression of unbridled joy and jubilant praise of the god as is generally supposed, but were occasionally transformed into touching laments or passionate outbursts of sorrow. For Dionysus was not only the giver of wine and its consequent joys, but by his sufferings and

death—which were celebrated in mystic rites dedicated to him—he became alike the symbol of perishing nature and of the awakening of spring. Hence arose the sacred tradition that Zagreus or Iacchus (names by which Dionysus was known in the mysteries) had been torn asunder by the Titans—the personifications of the forces of nature.

A characteristic feature of the mysteries of Dionysus was the peculiar manner that the Centaurs, Silenus, and Satyrs were related to the god, and the way in which they were made to symbolise nature as the teeming mother of all existence, or Bacchus the friend and protector of the tiller of the soil, and the joys of pastoral life. The plastic art of the Greeks connected these mythological personages (that are not entirely devoid of humour) with Dionysus, as the personification of the power of sound, and sometimes with Bacchus, as the god of wine, to whom were dedicated rustic dances and songs accompanied upon the shepherd's pipe, crotali, and cymbals.

Our illustration (Fig. 84), a copy of which is in the Louvre at Paris, affords us some notion of these mythical beings. They are represented in the picture with the ears of an animal, and a small tuft of hair growing upon the back, and one is seen playing a double-flute. Other illustrations represent Centaurs and Satyrs with the pans-pipes and similar rustic instruments. The lyre also frequently formed one of the instruments employed at these Bacchanalian orgies. Fig 84 represents, besides the flute-player already mentioned, a female figure regulating her steps to the clapping of castanets (called by the Greeks *crotali*), also two maidens playing the lyre. The exciting effect of the music used at these orgies is strikingly represented in Fig. 85 by a female Centaur and a Bacchante. The Centaur strikes her lyre in transports of joy, and conjointly with the Bacchante sounds the Greek cymbal.

The myth of the Sirens testifies to the entrancing power of tone—so well known to the Greeks—in a manner totally different from that of the unrestrained songs and dances which formed part of the mysteries of Bacchus. To them were ascribed those strange sounds which, seeming to rise from the billows of the raging sea, startled the mariner near the rocky shores of Hellas, or the islands of the Ægean Sea. With the Grecian mermaids originated that love for the rippling, splashing, and roaring of the brook, stream, and river—that delight experienced in



Fig. 84.—Bacchic Revel. (From a Relief on the Borghese Vase.)

contemplating the silver-crested waves dancing in the sun and breaking into ten thousand mirror-like sparkles, which is characteristic of all the Indo-Germanic nations. The legends of the German nymphs and sprites, the Provençal Melusine, and other creations of modern Germanic poets, such as the "Daughters of the Rhine" and the "Loreley," with their seductive songs, are all more or less indebted for their origin to the myth of the Sirens.

Besides the well-known contest between Apollo and Marsyas, there is also related in Grecian mythology an account of a tournament between the Thracian singer Thamyris and the nine muses, which clearly shows that the Greeks accredited not only Euterpe, Terpsichore, and Erato with musical skill, but also the other muses. One of the oldest traditions informs us that Cadmus, who came from Phœnicia about the year 1550 B.C., was wedded to the youthful Harmonia in the presence of the gods. This would seem to indicate that Cecrops and Cadmus brought the arts and sciences from Egypt and Asia to Hellas, and that at this union the Samothracian mysteries were indissolubly connected with the art of music.

Amongst the heroic warriors who, in the twelfth century B.C., besieged Troy, the youthful Achilles is the only one referred to as a singer, and able

to perform on stringed instruments. With the close of the great Doric migration, 1068 B.C., the first period of mythical history may be considered at an end.

The second period, although treading to some extent on historical ground, is still enveloped in a mythological twilight. It seems to me that the commencement of this period may be best dated from the time when the Olympian, Pythian, and Nemean games were first established, viz., about the year 1000 B.C., of which games music formed a part.

The Olympian games, the founder of which is supposed to have been Hercules, and also those of Nemea, consisted almost exclusively of gymnastic displays, the songs of celebrated poets being sung only at banquets. The Pythian games, however, dedicated to the Pythian Apollo, were specially confined to musical contests, chiefly between Citharædes and Auletes, in which the contending parties sang a festival hymn, accompanied on stringed instruments or



Fig. 85.—Female Centaur and a Bacchante.

flutes; and although the prize was but a simple laurel wreath, the victor's praises were sounded throughout the whole of Greece.

Homer, 950 B.C., proves himself an invaluable guide to the musical historian. Both the "Iliad" and the "Odyssey" contain materials under this head which enable us to draw almost positive conclusions. We are told by the greatest poet of the Hellenes, who was himself regarded as a singer, that music in his time was capable of arousing the deepest emotions. This assertion would not astonish us at the present day, when music has reached such a high state of development, but taking into account the period at which it was made, it must be regarded as truly surprising. Thus Achilles, repining at his forced inactivity whilst on shipboard, and also at the loss of his beautiful Briseïs, forgets his sorrow when striking the

golden strings of his lyre; and thus it is that Nestor and Ulysses find him—

“How he comforts his heart with the sound of the lyre,
Fairly and cunningly arched, and adorned with a bridge of silver,
Stimulating his courage and singing the deeds of the Heroes.” *

And when Penelope from her balcony heard “the heavenly song” of Phemius, bewailing the return from Troy, she descended to her suitors, and discoursed with the bard.

“Phemius! much art thou skilled in moving our hearts by singing;
Telling the deeds of the heroes and great gods, famous in story;
E'en one of those do thou sing us, and cease from this song of our sorrow.
Truly, thy strain awoke deep down in my heart lamentation;
To whom, more than all upon earth, are sorrow and mourning unending.” †

Whose heart is not moved, as only music can move it, at the story of Odysseus (Ulysses) weeping and covering his head whilst, unrecognised, he hears his own luckless adventures and the deeds of his brethren in arms related by the bard Demodocus?

I have already pointed out the close relation that existed between the music and poetry of the ancient Greeks. In the Homeric time poet and musician were united in the same person, and we are able to recognise the poet in the “Iliad” and “Odyssey” (who was really more musician than poet) only by his playing on a stringed instrument, or, like Phemius or Demodocus, he is referred to as the one whose duty it was to amuse princes and heroes, after the pleasures of the table, by music both instrumental and vocal.

Homer was probably the first who gave adequate expression to the deeper meaning underlying the myth of the Sirens. He describes their song as so seductive that the companions of Ulysses, fearful of exposing themselves to the enticing strains, stopped their ears with wax while passing these dangerous songstresses; the hero himself meanwhile, eager to listen, being bound to the mast ere he ventures within hearing of the alluring songs.

A profound symbolism, characteristic of the Greek mind, is embodied in this fanciful and humorous story; for, as the same poet elsewhere suggests, noble and manly music invigorates the spirit, strengthens wavering man, and incites him to great and worthy deeds; whereas false and sensuous

* “Iliad,” ix.

† “Odyssey,” i.

music excites and confuses, robs man of his self-control, till his passions overcome him as the waves overwhelmed the bewitched sailor who listened to the voice of the charmer.

Before we leave the mythical age of Grecian music, we must mention the elder Olympus, who belongs to historical times only inasmuch that he is neither referred to as a god nor a demi-god, but always as a "musician." By this we do not mean to say that he is entirely unconnected with mythology, because we are told that the shepherds' god taught Olympus the flute.



Fig. 86.—Ulysses Passing the Sirens.
(From a Relief on a Marble Sarcophagus in the Museum at Florence.)

With this exception, musical facts alone are related of him, and none of those wonderful legends that surround the stories of Orpheus and Amphion.

The elder Olympus, who is believed to have lived during the twelfth century B.C., is of some importance in history, for it is to him that several Greek authors and some modern philologists ascribe the introduction into Grecian music of the so-called enharmonic system. Other archæologists and musical historians dispute his claim, and attribute this innovation to the younger Olympus, who is supposed to have existed 500 years later.*

* The question whether the elder or younger Olympus was the inventor of the enharmonic system still remains unsolved, and the period is so remote that any opinion upon the point must, at best, be purely conjectural.

Be this as it may, one thing appears certain, that neither the elder nor the younger Olympus can be in any way connected with the later theory of enharmonics, which subsequently had such a baneful effect upon

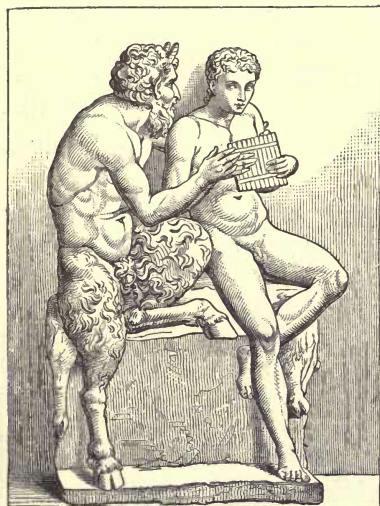


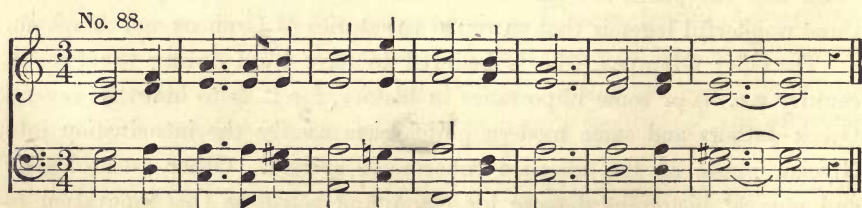
Fig. 87.—Pan Teaching Olympus to Play the Syrinx.

(From a Bas-relief in the Albani Villa at Rome.)

Greek music. Most probably both were allied to the older enharmonic system, which consisted in the omission of certain intervals of the diatonic scale, *e.g.*, the third and seventh of the Doric scale, and hence arose melodies like the following (No. 88). Concerning these, Aristoxenus and Plutarch said that under this system Olympus had produced much that is beautiful; and we cannot but admit that, for our ears, No. 88 has a certain impressive solemnity.

The second era in the history of Greek music belongs to the historical period, and may be said to date from the time when the Greeks began to count by Olympiads, viz., 766 B.C. I

divide this epoch into four parts:—(1) from the first Olympiad to the time of Terpander, 776 to 676 B.C.; (2) from Terpander to Pythagoras, 676—580 B.C.; (3) from Pythagoras to Aristoxenus, 580—350 B.C.; and (4) from Aristoxenus to Ptolemy, 350 B.C. to 161 A.D.



The development of the tonal art during the first two periods rested entirely with the Dorians, and it is to the earlier that the younger Olympus belongs. He is supposed to have been a contemporary of Midas, whose

ears Apollo changed into those of an ass, because at a musical contest between Pan and Apollo he adjudged the former the victor. Midas died 697 B.C. *

The younger Olympus is frequently spoken of as a celebrated *Aulete*—*i.e.*, a flute-player.

From the time of Tyrtaeus, 676 B.C., our historical information is of a more reliable nature. In the wars of the Spartans against the Messenians, Tyrtaeus performed the double rôle of warrior and bard, rousing the Spartan youth to acts of heroism by his passionate patriotic songs. He it was who first induced the Spartans to use the trumpet as a martial instrument, the strange and war-like sound of which put the attacking Messenians to flight.

Terpander, however, gained greater ethical renown for the Lacedæmonians, among whom—although a native of the isle of Lesbos—he chiefly taught. His greatest successes were probably



Fig. 89.—Dance of Spartan Maidens, accompanied by Tympanun and Crotalus.

achieved during the years 638—634 B.C., *i.e.*, between the first and second Messenian wars. He founded the famous Lesbian school, which boasts of such names as Arion, Alcæus, and Sappho, among whom, although all practised both branches of the art, Terpander and Arion must be especially regarded as musicians, and Alcæus and Sappho as poets. Terpander had very great influence in Sparta, and his name was long remembered by the grateful Lacedæmonians, chiefly because his melodies (known among the Greeks as *Nomes*) were found to exercise the highest moral effect upon the spirit and courage of the Spartan youth. It is from the history of this great master that we learn for the first time what an incomparable position music occupied in Greek political life—a position to which, even

* It will be noticed that the mythological influence is felt during the historical era, reaching even down to the time of Pythagoras.

in these days of musical culture, it has never since attained. He relates that in consequence of the Messenian war, a large party in Sparta clamoured for a redistribution of land; the tumult threatening the very existence of the State, the Delphic oracle was appealed to for aid. The appeal was answered by—

“ When Terpander’s Cithar shall sound
Contention in Sparta shall cease.”

The Lacedæmonians thereupon called in the assistance of Terpander, and by the power of his song, those that were enemies became friends, and the contending factions were reconciled.



Fig. 90.—Arion Riding through the Waves on a Dolphin.
(From an Antique Fresco.)

In addition to his own compositions, Terpander made a collection of Asiatic, Egyptian, Æolian, and Bœotian melodies, and set to music a great number of foreign poems. Owing to his exertions, Greek music acquired a firm basis, and he is also accredited with the invention of a new notation, and the enlargement of the cithar from four to seven strings.*

In the year 620 B.C., when Sparta was visited with the plague, the

* Euclid states that Terpander celebrated the extension of the tetrachord to the heptachord in the following stanza :—

“ The four-tonèd hymns now rejecting,
And yearning for songs new and sweet,
With seven strings softly vibrating,
The lyre anon shall we greet.”

people, sorely pressed, anxiously appealed to the bard Thaletas for help, who by his supplicatory hymns appeased the anger of the gods, whereupon the plague ceased. Thaletas, a native of Crete, introduced into Lacedæmonia both choruses and war-dances, which found great favour with the Spartan youths. Ten years later Aleman imported into Sparta choruses and dances for the "honey-voiced" maidens of the land, as well as the flute and the Lydian scale. But the Dorian mode remained the national one, and was always employed when singing the praises of their gods and of their native land, and when glorifying all that was noble and sublime.

The story of Arion (620 B.C.), though belonging to the historical period, contains, nevertheless, much that is mythical. The fable runs that certain mariners, jealous of Arion's victory over the Citharceus at Tarentum, captured him, carried him on board ship, and determined to put him to death. Arion, however, entreated and obtained permission from his would-be murderers to prepare himself for death by song, and uttered sounds so sweet and affecting, that when the bard cast himself into the waters the dolphins, who meantime had surrounded the ship, bore him to his home.



Fig. 91.—Eros Playing the Lyre, Seated on the Back of a Lion.

(From an Onyx Cameo in the Museum at Florence.)

This fable, like that of Orpheus, is symbolic of the power of music over the animal creation. The historian Pausanias tells us that a representation of Arion's ride on the dolphins was wrought in metal, and that the Spartans, anxious to honour the bard's memory, placed his lyre amongst the stars, or, in other words, named a constellation after him. The power of music is glorified in the most beautiful manner in the cameo represented in Fig. 91, in which the child Eros is seen to subdue the wild king of the forest by his playing on the lyre.*

* Goethe makes use of this myth, dressed in a modern garb, in his "Novelle," written in 1827. In both instances music is lauded as that heavenly power which enables even children to subdue the wildest and most ferocious natures.

Herodotus attributes to Arion the first Dithyrambus. It is most probable that Bacchanalian music had its origin in the islands contiguous to Asia, where it sometimes assumed a passionate and exultant, at others a cheerful and jubilant character; and it was owing to such development that the Greeks accredited Arion with the invention of this wild, rugged poetry. The Dithyrambus plays an important part in the history of Greek music. It was the root out of which, by degrees, the Greek drama, and especially the tragedy with its stately inspired choruses and cheerful Satyric Drama, was evolved. The Satyric Drama commenced immediately after the final chorus, the latter being sung by men dressed as Satyrs, in honour of their divinities.



Fig. 92.—Female Dancers Striking the Lyre.

The Song, as the expression of individual sentiment and as a pure love-ditty, is especially identified with Sappho (560 B.C.). She is also the reputed inventor of the Barbiton, a stringed instrument that was certainly unknown up to her time. It is extraordinary how many young maidens of noble birth were attracted by Sappho to Lesbos to be instructed by her in the arts of poetry, song, dance, deportment, and calisthenics. We can well imagine the pupils of this queenly poetess, lyre in hand, singing praises to Aphrodite, and accompanying their songs with graceful evolutions, as they are represented in our illustration (Fig. 92), taken from Hope's magnificent pictorial work, copied from an ancient Greek monument.* It is highly characteristic that each dancer holds a lyre with six strings—a number rarely

* "Costumes of the Ancients." By Thomas Hope. (London, 1812.)

met with in Grecian stringed instruments of that date. This is all the more significant, as a relief in terra-cotta, found in the Isle of Melos, represents Sappho playing on a six-stringed lyre. Another picture on an antique vase (Fig. 93), whose antiquity is evidenced by its archaic style, depicts Sappho in a poetico-musical contest with her countryman Alcæus.

Representations of ancient monuments and figures, like that of Fig. 93, all point to the double meaning which the Greeks attached to the word "bard," especially in the time of Alcæus (580 B.C.). Although Alcæus was distinguished as a poet, yet in our illustration he is shown accompanying himself on a lyre. The poet Anacreon also, who lived in the fifth century B.C., speaks fondly of accompanying himself on the twenty-stringed Magadis, dancing to its strains and caressing it as his "darling child," or joyously singing to the sound of the Pectis. Hence the appellation of "lyric-poet," *i.e.*, a bard who sung his own verses and accompanied them on the lyre, had a far more accurate signification with the Hellenes than it has in our time.



Fig. 93.—Contest between Sappho and Alcæus.

(From the Agrigentine Vase in the Munich Museum.)

Up to the time of Sappho and her contemporaries, music and poetry floated across the Ægean Sea from those happy isles Lesbos, Samos, Chios, and Melos, to the Greek continent. At the same time the Greek colonies of Southern Italy and Sicily, where the fine arts had already established themselves, must have exercised an influence over the art of the mother-country. It was to Arion, a native, as we have seen, of Lesbos, that Hellas was indebted for a partial union of the two schools, and the development of those Bacchanalian songs and dances—forerunners of the chorus of the Greek drama—which played so important a part in the subsequent history of the Greek tonal art. Contemporary with Arion was Tisias (640—556 B.C.), who, on account of his activity in the same field, was known as "Stesi-chorus"—*i.e.*,

the director of the chorus. To him is ascribed the division of the chorus into three parts, called *Strophe*, *Antistrophe*, and *Epode*, an arrangement intimately connected with the dances of the chorus.

Further, it is of great importance to note that he connects his choruses with stirring events, such as the Fall of Troy, the Labours of Hercules, and the Life of Orestes. From this it is but one short step to the powerful tragedies of Æschylus, in which the chorus occupies so prominent a position.

Meanwhile the musical theorists had not been idle. About the time of Lasos (590 B.C.), who is supposed to have arranged and ordered Dithyrambic contests, music began to be the subject of mathematical and philosophical speculation. The labours in this direction of Pythagoras (584—504 B.C.) influenced the theory of music not only during the classical period, but also throughout the Middle Ages until the time of the Renaissance. Born in the Isle of Samos, and supposed to be the son of a merchant, his thirst for knowledge drove him into Egypt, where he remained for twenty-two years, departing thence to Babylon, and finally taking up his abode at Crotona, in Southern Italy. The contributions of this remarkable man to the study of mathematics and philosophy scarcely require comment at our hands, nor will our limits allow us to make any adequate reference to his speculations. We are, therefore, compelled to confine ourselves to the briefest possible notice of those relating to the tonal art. Before adverting to them, however, it may be deemed necessary to cast a cursory glance at the theoretical systems in general use among the Hellenes.

The foundation of all Greek scales was the *tetrachord*, the same four notes which formed the basis of all the scales of the Egyptians and Mohammedans, represented in Hellas by the four-stringed lyre. The Greek tetrachord was at all times of a melodic and not of a harmonic nature. It did not consist of tonic, subdominant, dominant, and octave—1st, 4th, 5th, and



8th—but of a pure fourth, beginning invariably with a semitone; the same, it will be remembered, that belonged to the people of the Nile Valley and of the East.

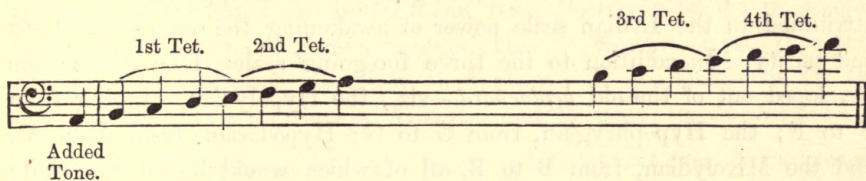
Thus—



Or thus—



It was out of four such tetrachords that the Greeks formed their normal scale. It will be noticed that the first and second and the third and fourth tetrachords were united by a tone common to both groups of notes. The second and third tetrachords, however, were divided by a whole-tone, known as the “*diazeuctic*” interval. By prefacing the first tetrachord with a whole-tone they obtained a succession of fifteen notes.

No. 94.—Added Tone.—*Diazeuctic* Interval of a Whole Tone.

We must not confound this normal scale (which, be it noted, corresponds to our descending *A* minor scale) with the pre-existing octave passage called by them “*harmony*” and “*mode*.” If, then, this normal scale represents the whole of the system of the Greeks, both in the manner of construction and as to extent, the “*octave scales*” were to them what our various keys are to us. Of these octave scales they originally possessed but two or three, but subsequently they were increased to seven. Aristotle speaks of the “*Dorian*” and *Phrygian* as the oldest. Aristides

No. 95.

Dorian Scale.*Phrygian* Scale.

and Plutarch refer, in addition to these, to the *Lydian* scale, which, it will be seen, corresponds in every respect to our modern scale of *C* major.

No. 96.—Lydian Scale.



It is interesting to note the different emotional and ethical effects attributed by eminent men of Hellas to melodies composed on the various lines of these simple scales. Thus the Spartan Ephori (teachers of schools) directed that the manly and serious Doric scale should be exclusively used in the education of youth, as it was considered to be the only one calculated to inspire respect for the law, obedience, courage, self-esteem, and independence. The Lydian scale, imported from Asia, was less highly esteemed. Plato considered that melodies founded upon it had a voluptuous, sensual, and enervating tendency, fitted at best only for the accompaniment of orgies; and wished, therefore, wholly to prohibit its employment. Aristotle ascribed to the Phrygian scale the power of inspiration, to the Dorian the qualities of repose and dignity, and, in opposition to Plato, attributed to the Lydian scale power of awakening the love of modesty and purity. In addition to the three foregoing scales, four others were developed out of the old *heptachord*—viz., the Hypolydian, ranging from F to F; the Hypophrygian, from G to G; Hypodorian, from A to A; and the Mixolydian, from B to B, all of which would lie on the white keys of the modern piano.


It is easy to see that this ancient tonal system was as simple as it was comprehensive. Its origin has been associated by some with Terpander, which would accord with the supposition that this celebrated master added three strings to the old four-stringed lyre; and others have associated it with Polymnesus (700 B.C.). Although their tonal system was naturally capable of melodic expression, yet gradually it became so overladen with theoretical subtleties, the results of false deductions, that for ages Greek theory has presented to the scientific investigator obstacles almost insurmountable. This chaotic confusion was caused by adding the so-called enharmonic and chromatic systems to the original seven diatonic scales, a result both valueless and detrimental to musical practice. And still more futile was this system rendered by a factitious, yet highly-plausible, reconstruction of their one changeable, normal octave, increasing their number of scales from seven to fifteen.

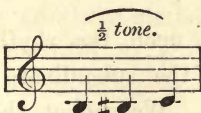
We must not confound the enharmonic system of later times (which

inserted quarter-tones within the tetrachord) with the diatonic-enharmonic system of Olympus. This insertion of quarter-tones may have been the result of Hellenic connection with the Orientals, who, as we already know, loved to glide from note to note by the smallest possible interval. It is, however, just as possible that the Hellenes copied the procedure from their Asiatic neighbours, a practice which would greatly harmonise with the Hellenic theory of dividing tones into infinitesimal portions. Seeing that the human voice is not capable of the execution of quarter-tones, and even instruments only approximately so, this system must be regarded as a lamentable failure. All melodic phrases built on this plan could only be of a disagreeably lachrymose character. Their chromatic scale was more in accord with our system, as it did not go beyond the division of whole-tones into semitones.*



In nothing is the true musical instinct of the Greeks, notwithstanding theoretical aberrations, more clearly visible than in the small importance which their celebrated philosophers and tone theorists attached in practice to the chromatic or enharmonic scales. Thus it was prescribed that they should never be used separately, but always in conjunction with the diatonic scale. In the time of Aristides and Ptolemy, the employment of

* It is easy to discriminate between the diatonic, enharmonic, and chromatic tonal systems of the Greeks, by the different divisions and groupings of tones within the tetrachord. The lowest and highest tones of the tetrachord in all three systems were the same, and were therefore called "immovable" tones; the intermediate tones, being changeable, were called "movable." The three lowest tones of their chromatic and enharmonic tetrachord consisted of a lesser interval than that between the third and fourth, because in the chromatic tetra-

chord they were counted as a whole-tone, *e.g.*, , and in the enharmonic

as a half-tone only, *e.g.*, . In the latter example B#—identical with

our C—must be regarded as the quarter-tone between B and C. And, further, the interval from the C# to the highest tone of the chromatic scale consists of one tone and a half, whereas that of the enharmonic consists of two whole-tones, giving us for the chromatic

, and for the enharmonic .

the *enharmonic* was entirely obsolete, and even the much earlier Aristoxenus bears witness of its gradual decease. Theon of Smyrna refers to the *diatonic* as being capable of both manly and intelligent expression; the chromatic as plaintive and pathetic, and the enharmonic as artificial, mystical, and intelligible only to the experienced musician. Aristotle, and an anonymous writer mentioned by Bellerman, characterise the chromatic scale as voluptuous, insipid, and lachrymose. Aristoxenus derisively says that it was only used by musicians brimful of mawkish sentimentality.

To this same æstheticism may be ascribed the dissociation of the chromatic scale from the performance of tragedy, at a period long anterior to Aristoxenus, and it was not re-introduced till the time of Agathos (450 B.C.). As the enharmonic was comparatively easy of execution on the flute, it was on this account adopted in their sacred services.

The melodic system of the Greeks, being based exclusively on the diatonic scale, was far more matured than the harmonic. Although they knew of combinations of simple intervals such as the octave, fifth, and fourth, called by them "Symphonia," yet this coupling of sounds must have been but sparingly used, otherwise their theorists would scarcely have omitted all reference thereto. And, furthermore, their classical writers make no mention of counterpoint, that is to say, of a melody accompanied throughout by a counter melody; nor in the few specimens of Greek music still extant do we find any trace of this contrivance.

We may therefore assume with some degree of certainty that part-singing, like the use of the Gothic arch in architecture and rhyme in poetry, is the outcome of Christianity. It is, however, possible that Greek melodies were not infrequently accompanied by sundry isolated chords on the lyre, and this might lead us to infer the occasional use of combinations of more than two notes.

Greater attention was bestowed upon the rhythm of Greek music than upon harmony, by reason of the subordinate position which the latter occupied relatively to poetry. We cannot therefore be surprised that rhythm should have attained greater importance than melody; and this, no doubt, explains why Aristides likens the former to the manly or active, and the latter to the feminine or passive element in the tonal art. It is for this reason that the development of the music of the Hellenes was concomitant with the progressive development of their

language. The aim of the musician was therefore no higher than that of supplying the language of the poet with melody and musical accents. He never strove to invest music with a dignity that should make it independent of poetry.

After these few cursory remarks on some of the more prominent and characteristic features of Hellenic music, we will now return to consider how great was the influence which the labours of Pythagoras exercised over Greek tonal art.

It is to Pythagoras that we are indebted for the discovery of a system representing the numerical relation of one tone to another. He started with the assumption that the harmony of the mighty universe was methodically arranged and governed by numerical laws. The master and his disciples conceived the theory that the whole world was governed by musical intervals founded upon mathematical rules. The Monochord of Pythagoras consisted of a square box with one string and movable bridges, certain points being indicated as the normal tones of the instrument. By means of this instrument he fixed the ratio of the tonic to the octave, as 1:2; the tonic to its fifth, as 2:3; the tonic to the fourth, as 3:4; and on account of the numerical simplicity of the ratio of these three intervals, and their equally simple progression, declared them to be perfect musical consonances.*

Even to this day the octave, fifth, and fourth are the fundamental notes of our modern tonal system, for regarding the octave as the tonic, the fifth and fourth are then relatively the upper and lower dominants. Important as may have been the adoption of this theory, it is nevertheless to be regretted that music, according to the Pythagoreans, was to be governed by numerical laws, instead of by the truer instincts of the ear. By such an arbitrary method the third—that most agreeable of all intervals—was regarded as a dissonance; and this in no small degree prevented any development of harmony and part-writing, as we now understand those terms.

The completion of the scale is considered by some to have been the work of Pythagoras, as it is recorded of him that he added an eighth string

* The above ratios are based on the observations made by Pythagoras, viz., that a string shortened by one-half produces its octave, that $\frac{2}{3}$ ths will give the fifth, and $\frac{3}{4}$ ths the fourth.

to the seven-stringed lyre of Terpander, and hence arose the name of "the octachord of Pythagoras." The scale of Terpander no doubt embraced the interval of an octave, but it was by omitting one of the intermediate tones. It was formed by combining two tetrachords, and since the highest note of the first was the lowest note of the second, it could only have contained seven tones, as the following example shows.



It is assumed with some degree of certainty that the interval omitted by Terpander was the B, the fifth note of the Doric scale.* But Pythagoras, conscious of the deficiency, and unwilling to dispense with this perfect fifth, which was one of the pure consonances discovered by him, is supposed to have disunited the two tetrachords of Terpander, and, leaving the lower one in its original state, began his new tetrachord with the hitherto omitted B.



If Pythagoras was in truth the perfecter of the scale, it would go far to prove that the renowned teacher's ear was not always governed by his mathematical predisposition.† Nothing could be more erroneous than to suppose that the researches of Pythagoras were solely confined to the establishing of musical intervals according to the number of their vibrations, or to the placing of music on a scientific basis. "Number", and "measure" had for the great Hellenic philosopher beyond their actual a symbolic signification, thus expressing the ideal side of music, as well as for the first time connecting it with the most exact of all sciences—mathematics. Just as number and measure were not in the eyes of the

* A passage from Nicomachus would seem conclusively to prove this; others, however, suppose that the C or D was the omitted note, and therefore the sixth or seventh of the Doric scale.

† The claim of Pythagoras is supported in a direct manner by Nicomachus (1, 9), and indirectly by Philolaus (*vide* Böckh, p. 65); but Lycaon of Samos is also mentioned as having supplied the omission in Terpander's scale. (Boethius de Musica, 1, 20.)

Pythagoreans mere abstractions, for to them *number* was the symbol of the germ of all creation, and the laws of harmony the laws of nature, so a harmonious and well-directed life was deemed the end and aim of our mortal existence, and this they symbolised by a well-tuned lyre. They ascribed to music the power of controlling the passions, which they compared to a bottomless vessel, incapable of being filled. They firmly believed that sweet harmony and flowing melody alone were capable of restoring the even balance of a disturbed mind, and of renewing its harmonious relation with the world. Playing on the lyre, therefore, formed part of the daily exercises of the disciples of the renowned philosopher, and none dared seek his nightly couch without having first refreshed his soul at the fount of music, nor return to the duties of the day without having braced his energies with jubilant strains. Pythagoras is said to have commended the use of special melodies as antidotal to special passions, and, indeed, it is related of him that on a certain occasion he by a solemn air brought back to reason a youth who, maddened by love and jealousy, was about setting fire to his mistress's house.

We cannot be surprised to find such traditions associated with the name of a man whose conception of the high moral power of the tonal art was so great, to whom number, tone, and the harmony of the universe were identical, and who, convinced of a mysterious relation between the seven notes of the scale and his seven planets, perceived in the solar system the "Music of the Spheres." This belief of Pythagoras so forcibly impressed Shakspeare that it moved him to the utterance of the grandest and noblest praise that poet ever bestowed on music. In this Pythagorean system we see carried to its final consequences the tendencies of the ancient Chinese, Hindoos, Egyptians, and Chaldeans, who connected music and its laws with the universe and the orbits of the heavenly bodies. It is impossible to conceive a grander theory than that of the great Hellenic philosopher, who believed that the movements of the heavenly bodies and their distance from the world's centre were governed by musical and therefore mathematically determinable intervals, and that the planetary revolutions produced a harmony intelligible only to the initiated.

It is improbable that we shall ever possess any definite knowledge of the musical practice of the Pythagoreans, as the search for any manuscripts containing specimens of their melodies has proved futile. We may, how-

ever, obtain some notion of what this practice was by a study of one of Pindar's odes (522 B.C.), which has happily been preserved and deciphered. Pindar, the greatest lyric poet of Hellas, was a disciple of Pythagoras, and greatly celebrated as an inventor of melodies.* The rhythm of the following ode has been arranged by Westphal, the harmony by Carl Lang and myself.

A PYTHIAN ODE BY PINDAR.

Corypheus.

No. 98. *Un poco mosso.*

Χρυ - σέ - α φόρ - μιγξ 'Α - πόλ - λω - νος καὶ ἰ - ο - πλο - κή - μων

σύν - δικον Μῶν - σαν κτέανον' τὰς ἀ - κού - ει μὲν βά - σις ἀ - γλα - ῖ'

Chorus of Citharodes.

ας ἀρ χή πεί θον

* Some writers have maintained that Pindar belonged to the school of Lasos. Be this as it may, the interval between Pythagoras and Pindar was but a few years, and the influence of the Pythagoreans on Greek musical art was in his day at its zenith. We have it on no less an authority than Böckh that the above melody (No. 98) was composed by Pindar.

ται δ' α - οι - δοι σά - μα - σιν, α - γη - σι - χό - ρων δ - πό - ταν προ-
 οι - μί - ων ἔμ - βόλας τεύ - χης ἔ - λε - λι - ζο - μέ - να.
 καὶ τὸν αἰχ - μα ταν κε - ραν - γὸν σβεν - νύ - εις.

The above ode moves chiefly in melodic sections, each not exceeding an interval of four tones, except in one instance. Although at the time this melody was written the seven-stringed lyre of Terpander and the eight-stringed lyre of Pythagoras were both known, yet it is evident that the Hellenes preferred to restrict their melodies to the limits of the old favourite tetrachord. For the rest, although Pindar was by birth an Æolian, his melody might be regarded as belonging to the Doric mode, both on account of its rhythmic and melodic character, and its serious and manly feeling.

Viewed from a purely musical and formal standpoint, it is interesting in that it works out a clearly tuneful and rhythmical theme.*

The second epoch of Greek music may be taken as dating from Pisistratus (550—527 B.C.), during the time of the Athenian ascendancy. This celebrated autocrat and ruler of the chief city of Attica is accredited with having regulated on an increased scale of magnificence those grand Athenian processions held every four years in honour of Pallas Athene, the tutelary deity of Athens. He added to the existing gymnastic dis-



Fig. 99.—Performers on the Lyre.
(From the Frieze of the Parthenon.)

plays, and horse and chariot races, contests of musicians, singers, and dancers, as well as rhapsodical recitations of portions of the “Iliad” and “Odyssey.” The illustration on the opposite page, copied from the frieze of the Parthenon, and representing a group of musicians, shows us that flute-players took part in the Athenian processions, known to the Hellenes by the name “Panathenæa.” The illustration (Fig. 99), copied from a celebrated frieze by Phidias, proves that cithars were also used at the festivals of

Minerva. Pisistratus was also looked upon as the special patron of the spring festivals held in honour of Dionysus. These festivals consisted of fantastic processions, celebrating Bacchus as the god of joy and regenerate nature; the Bacchante, both male and female, joyously shouting “Evæ,” and swinging their Thyrsus wands, entwined with ivy and the vine, or dancing to the sound of the Crotalum. Singing boys, gaily attired, joined in the processions, as also at intervals the singers of the Dithy-

* I have partially altered the harmony of Lang—although conceived with much refined feeling—by omitting the chord of the dominant seventh, and the tonic which had been added as a pedal-bass. It savoured too much of our modern tonal system, so totally opposed to that of the Hellenes. The repetition of the seventh could not be altogether avoided, owing to the *cantus firmus*, still the melody must have gained greater simplicity by being restricted to the triad and its inversions, retaining thereby a closer affinity to the Doric mode.

rambus, who accompanied their songs with pantomimic action. In the course of time speech took the place of song, and the accompanying gestures developed into dramatic action, the whole by these changes acquiring the characteristics of a stage play.

In the works of the Attic poet Pratinas the singer of the Dithyrambus is distinguished from the early tragedian. Thespis appears to have been the first to absorb the Dithyrambus into the legitimate drama, which he performed on a rude stage erected in a waggon. Thus it happened that tragedy in Athens was originally derived from the worship of Bacchus. The dramatic element in the Dithyrambus, which hitherto had only been treated episodically, came to be regarded as more and more essential. This by no means implies a subordination of the lyrical and musical element; but on the contrary, now that the Dithyrambus appeared in tragedy under the form of the all-important chorus, Greek music found a wider

scope for the expression of exalted and joyful emotions, and a channel was opened up wherein it obtained its grandest and noblest effects.

But in common with the plastic art, music and poetry, united in the chorus of the tragedy, only reached the highest stage of perfection in the time of Pericles (478—429 B.C.). Æschylus (525—456 B.C.), the oldest of the three great Hellenic dramatists of the era of Pericles, assigned to the chorus, and especially the musical part of the tragedy executed by them, a very prominent position, allotting to them space equal to that of the dialogue. Sometimes the chorus encroached directly upon the dramatic action—*e.g.*, in his *Orestes* trilogy. Sophocles (495—406 B.C.), predisposed in favour of the dramatic element, introduced into the tragedy a third actor, and thereby increasing the amount of dialogue, must of necessity have curtailed



Fig. 99a.—Performers on the Flute.
(From the Frieze of the Parthenon.)

the part of the chorus. Euripides (480—406 B.C.) accepted the chorus as a sacred tradition compelling his submission. It was for this reason that he used it only when actually obliged for the elucidation of the story, sometimes changing its dramatic character to that of a reflecting and moralising spectator. Such a change naturally could not remain inoperative in its influence on the musical treatment of the chorus, and we cannot but conclude that the emotional utterances usual to the chorus gave way to those of a more measured and passive kind.

The duty of providing the members of the chorus devolved upon the oldest and wealthiest of the Athenian families, and they were fired by the same ambition which stimulated the dramatists when competing for the national prize—a wreath of ivy dedicated to Bacchus. The fortunate citizen who had provided the chorus for the successful drama was honoured by his name being engraved on a tablet recording the fact.

The greatest poets of Hellas all interested themselves in training the chorus in the songs and dances, the latter of which naturally partook of a serious and solemn character in keeping with the sublimity of the drama; nor is it at all improbable that the dramatists composed the music of the chorus, and at the same time arranged the order of the dances. They may besides have employed the well-known melodies of Terpander, Aleman, Hierax, &c. Each principal chorus was divided into strophe, antistrophe, and epode; the strophe was sung whilst the chorus moved to the right, the antistrophe while moving to the left, and the epode after these two evolutions were performed. This distribution, no doubt, greatly influenced the musical form of the chorus. The “chorus” may have consisted of two semi-choirs that sang antiphonally during the first two parts of the drama, joining in one grand unison in the epode, or it may have been that they sang in unison throughout the performance. Supposing the latter conjecture to be the more correct, the division into three parts would then be marked by musical rests or refrains. Stage processions of great solemnity, and dramatic dances arranged for performance around an altar, were accompanied by choruses of an appropriate nature. Such processions and dances are to be found in the *Antigone* of Sophocles, the Bacchanalian chorus of which, in its allusion to Dionysus, significantly reminds one of the origin of the Greek drama.*

* It is that chorus which has become so celebrated through Felix Mendelssohn's music to *Antigone*, and now known under the name of the “Bacchus chorus.” Mendelssohn, with a

There can be no doubt that the chorus was never sung *recitativo*, as all Greek authors always refer to the chorus as specially representing the melody, and distinguish between it and the musical recitation of the tragedy. The monologues and dialogues of the actors were generally treated in the *recitativo* style. The dialogue was not spoken, as one would naturally imagine, but delivered in a half-singing manner; the sacred meaning attached to the tragedy excluding all ordinary speech, as savouring too much of every-day life. Such a method of performance becomes at once intelligible when we find a Greek philosopher justifying the use of the tetrachord upon the ground that its limits were not exceeded by the human voice in speech. The semi-musical recitations of the actors may, therefore, not improbably have been confined to four tones. In a few cases, however, the recitation perhaps assumed a melodious character, and we may suppose that this occurred more frequently in lyrical monologues, or in the dialogue of the actors with the chorus.

We know that the Greek tragedy, not excepting even those parts which were recited by the actors, was accompanied by instrumental music; but it has not been satisfactorily ascertained what special class of instruments was used. Judging from the performances in the Hellenic temples, I should suppose that flutes and cithars were employed. The number of the chorus originally consisted of forty-five persons, but for general purposes Æschylus reduced this to fifteen. In exceptional cases the poet employed an increased number of singers, and it is an ascertained fact that his terror-striking chorus of the "Furies" was sung by fifty persons. The corypheus preceded the chorus, and acted as precentor and conductor. Concerning the musical treatment of the text we have but little information. It seems, however, to be beyond question that the music of the chorus was what might be termed *Syllabic*—*i.e.*, one tone allotted to every syllable, and not, as in our modern compositions, a whole tonal phrase or succession of notes to one syllable. This is, to some extent, an additional proof that the tonal art of the Hellenes was but the handmaid of poetry. The modern composer manipulates his metres and syllables according to his music, whereas the Hellene shaped his melody according to the words.

refined artistic feeling for the metre of Greek poetry, has successfully reproduced its peculiar rhythm and accent. According to Donner's translation of the master-work of Sophocles, the festive song, beginning with the words "*Thou god of many names,*" should be sung while the singers march in procession round the altar dedicated to Dionysus.

It is interesting, and well worth remembering, that on the day of the battle of Salamis, 20th September, 480 B.C., the poet Æschylus, in the full vigour of manhood, was numbered among the warriors that fought for the freedom of Hellas; that Sophocles led the dance of the Athenian youths celebrating the victory of their countrymen; and that Euripides first saw the light of day.*

It was not long after the Persian wars, with which the three great dramatists were connected in so memorable a manner, that the music of Hellas gradually began to fall back from its high position. The first traces of this degeneration date from the close of the reign of Pericles. This is no doubt surprising, as the era of Pericles (444—429 B.C.) has always been glorified as that period at which Greek art arrived at its greatest excellence and refinement. Phidias, the greatest master of the plastic art that the world ever saw, was an intimate friend of Pericles, and under his directions were built the Parthenon and the Propylæa. He added to the already splendid temples, works, the marvellous beauty of which enchants the modern world of art, and has immortalised the name of the renowned sculptor. The three great dramatists were also contemporaries of Pericles, and that noble ruler interested himself greatly in the success of the tonal art by erecting the Odeion for musical and poetical contests. It is, however, not to be denied that the tragedies of Euripides do not reach the sublime height of his predecessors; he has neither the grandeur and deep passion of Æschylus, nor the unaffected simplicity and beauty of Sophocles. Still, as Goethe says, if we find fault with him, we should do it on bended knee. We may naturally suppose, however, that the music of the chorus in his tragedies was also inferior to that of his celebrated contemporaries.

Conclusions of a more decided nature may be drawn when we notice the increase in the number of virtuosi, whose predominant influence in the arts, and especially in that of music, must always be regarded as the first step in its downward course. In the year 456 B.C. Phrynīs, the Citharæde, aroused great enthusiasm by his wonderful execution of scale passages, but did not escape the censure of some for apparently endeavouring to make digital skill the end and aim of musical art. He is also regarded as having added a ninth string to the eight-stringed lyre—a contribution of much

* The supposition that Euripides was born in the year 485 B.C. has of late been abandoned in favour of the year 480 B.C.

value to the performer, because he was thereby enabled to play in two keys without re-tuning his instrument. On arriving with his newly-constructed instrument in Sparta, where the heptachord of Terpander and the severe style of this master were highly respected, the Ephori cut two of the strings, as a lyre with nine strings was opposed to all their revered traditions.

The same striving after effect, observable among the performers on the lyre and flute, now began to show itself amongst the singers. Instead of simple melodies, we find tunes embellished with all kinds of superfluous ornaments. This was carried to such a degree that Aristophanes, in his comedy *The Clouds*, makes Phrynus, a teacher of singing to the Athenian youth, the object of pitiless satire:—

“ Had any one for sport essay’d such shakes and trills to practise,
Like Phrynus now has introduced, neckbreaking skip and flourish,
Of stripes he’d had a measure full, for holy art corrupting.”

Aristophanes states that, in the time of his forefathers, measured rhythm and simple melody were the fundamental rules of music.

Timotheus the Elder (446—357 B.C.), who succeeded Phrynus, is accredited with having increased the seven strings of the lyre to eleven. The singer Moschus, a native of Agrigentum, became a great favourite, owing to his power of sustaining the sound of a note longer than any of his compeers. Thus arose a system of substituting artifice for art, and sensuous effect for heartfelt emotion. Hence this *materialism* naturally led to the invention of a number of new instruments, for poverty of inventive power ever seeks to gloss over its shortcomings with novel and startling tonal effects.

Let us now turn our attention to the history of the mechanical construction of the musical instruments of the Hellenes, noticing how from very primitive beginnings they matured into elegant instruments, whose symmetrical form corresponded to the purity of their tone, and how their increasing excellence was concomitant upon the development of their music.

Although archæology has supplied us with the names of a vast number of Greek instruments, we have but little reliable information concerning their construction. It was this lack of knowledge which provoked Ambros’s observation: “ Would that the descriptions of Greek instruments were less ambiguous and inexact ! ” We will, nevertheless, endeavour to furnish the reader with explanations as correct as existing details will allow.

The two principal and, indeed, the national instruments of the Hellenes were the *lyre* and *flute*, the former being more extensively used, because in a country where music was but the handmaid of poetry it permitted the simultaneous exercise of singing and playing.

Both these instruments were originally introduced into Greece from Asia and Egypt; but subsequently, after undergoing an entire change, they came to be regarded as purely national instruments. This remodelling will be at once apparent on referring to Fig. 34, an Egyptian lyre, and to Fig. 55, the Israelitic lyre called the *Hasur*, from which

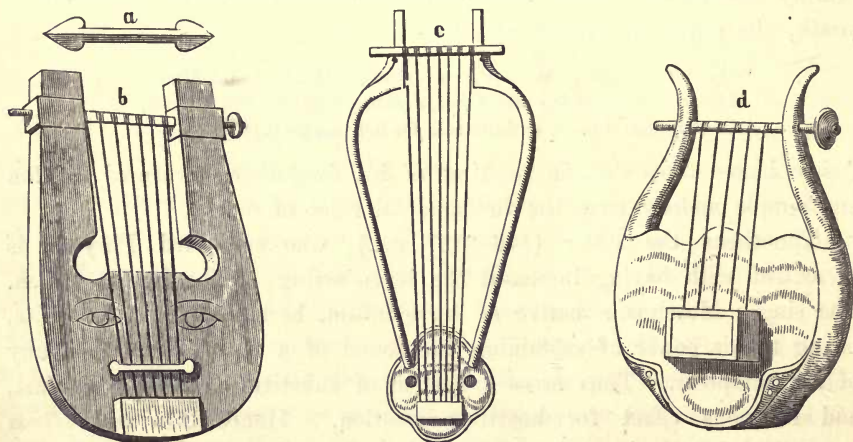


Fig. 100.—(a) Plectrum; (b) Cithar; (c) Psalter, or Long Lyre; (d) Chelys.

one cannot fail to trace the descent of the lyre of the Hellenes. The greater number of the stringed instruments of Hellas are all offshoots, either direct or indirect, of the lyre. This is at once apparent on comparing the construction and mechanism of the various instruments. In general, the resonance body consisted of a square box, from which two arms, more or less curved, projected symmetrically; these were connected at the upper end by a cross-bar, to which strings and pegs were affixed, the strings passing under a similar bar at the lower end.

It is specially to be observed that the Greek stringed instruments were never played with a bow, while the non-employment of a finger-board, by means of which sounds other than that given by the vibration of the string itself are obtainable, left them with only as many tones as

the instrument had strings. The performer used either the pointed *plectrum*, or struck the lyre with his fingers; but when tones of different qualities were required the two mediums were employed alternately.*

Several authors, betrayed into error by the many appellations of larger and smaller lyres, have fallaciously concluded that each name particularised a *different instrument*. I am confidently of opinion, however, that the Greeks possessed but two stringed instruments—viz., the *lyre* and the *cithar*—and that all others were but variations of these. The dissimilarity that exists between the lyre and cithar is more apparent than real.†

The characteristic features of the lyre and cithar are clearly illustrated in Greek sculpture, statues, reliefs, vases, and mural paintings, representing the more ancient cithar with a cube-shaped resonance body, whilst that of the lyre has somewhat the oval appearance of the back of the tortoise. The arms of the cithar are but slightly curved, and are massive, broad, and square; whilst those of the lyre are slender, rounded, and gracefully curved. The cithar would therefore appear to have been the heavier instrument, the lyre the more graceful; and we may not unreasonably suppose that the strings of the former were shorter than those of the latter. The instrument which Apollo Musagetes is generally represented as carrying would therefore be the cithar (Fig. 80), the same as that of Terpsichore (Fig. 83). A cithar of a lighter kind is represented in Fig. 100, *b*. The square-shaped instrument held by the performer on the left in Fig. 99 must be regarded as belonging to the cithar family, whilst that held by the performer on the right hand has the shape of a lyre. This latter observation will also apply to the statue of Erato in the Vatican (Fig. 82); the instrument held by the goddess is not a cithar, but the more ancient lyre, whose primitive shape recalls the invention of the lyre—viz., the connection of the horns of a goat, hart, or an ox, by means of a cross-bar, to which strings were affixed. I am also of opinion that the golden *Phorminx* often associated with Apollo is the older and heavier cithar referred to above. Gevaert considered that the cithar made greater demands on the dexterity of the performer than the

* The neglect to use a finger-board, the advantages of which were recognised by the Egyptians, will surprise us the less when we remember that the Greeks never adopted the large and well-developed harp of their south-eastern neighbours.

† The Hellenes, amongst themselves, distinguished between the lyre and cithar, their mythology attributing the invention of the former to Hermes, and of the latter to Apollo. A similar tradition in reference to the last-mentioned instrument is current in Egypt.

lyre, basing his belief on the assumption that the performer on the cithar could produce not only the actual tone of each string, but also its harmonies. The cithar was carried by an embroidered band fastened over the right shoulder, enabling the performer to hold the instrument firmly against the breast or hip (Fig. 80) ; the lyre, on the contrary, was always borne on the left arm of the performer, and played with the fingers of the right hand. The cithar appears to have been the favourite instrument of the virtuosi and bards ; the lyre, being more adapted for general use, became the more popular. Notwithstanding certain variations in the construction of these

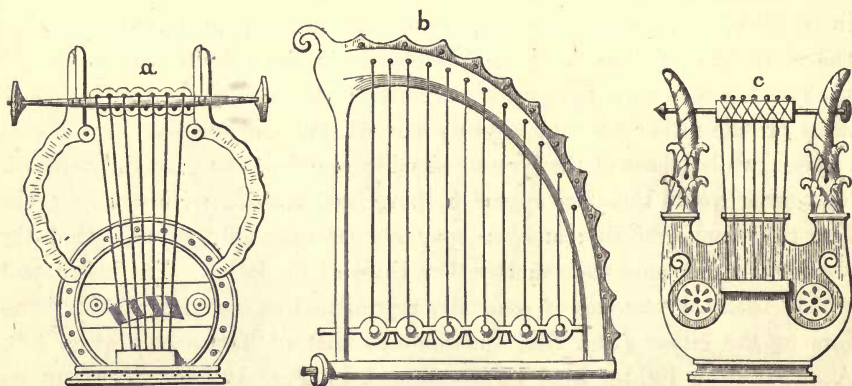


Fig. 101.—(a) A Variety of the Large Lyre ; (b) Trigon ; (c) A Variety of the Large Lyre.

instruments, more than one Greek author has referred to their cognate nature. Thus Aristides Quintilianus speaks of the lyre as a “manly” instrument, because of its deep, sonorous tones, and curiously adds that the cithar possesses almost the same qualities. Athenæus relates that when the Pythagorean Clinias sought to calm his anger, he had recourse to the soothing influence of music, “and struck the strings of his lyre as if it had been a cithar.” Euphorion may be said to have carried this relation still farther, as he states that all Hellenic stringed instruments belonged to one and the same family, the manner of performance only being different. Pausanias mentions that an altar at Olympia was dedicated to Hermes (as inventor of the lyre) and Apollo (as inventor of the cithar) ; and the plastic art represents Apollo sometimes bearing a cithar, and sometimes a lyre.

Many of the oldest of the Hellenic stringed instruments—*e.g.*, the *Barbiton* and the *Pectis*, the favourite instruments of Sappho and Anacreon—were discarded, after the Persian wars, in favour of the lyre and cithar. The strings of both instruments consisted of the sinews of animals, the use of metal strings being unknown at that date. Smaller and more portable cithars, in addition to the large and unwieldy Phorminx, were in use, a lighter kind of lyre being substituted for the large lyre in the accompaniment of the songs of the people. The large lyres (Fig. 101, *a* and *c*) were richly ornamented. The *Chelys*, sometimes represented with only five strings (Fig. 100, *d*), and the *Psalter*, or long lyre (Fig. 100, *e*), must be numbered with the lighter and smaller lyres; the former instrument is repeatedly referred to as having been used in the accompaniment of the songs of women. We have already stated that the number of the strings of the lyre increased in proportion to the development of the tonal art. The oldest lyre, viz., that with three strings, was doubtless introduced into Greece from Egypt. On the case of an Egyptian mummy at Vienna the lyre of Anubis is represented with five strings. The six-stringed lyre is supposed to have been of Lesbian origin. The addition of three strings to the four-stringed lyre of Pythagoras is attributed to Terpander, who is also accredited with having completed the scale. This number of strings remained unchanged up to the time of Pericles, as the nine-stringed cithar of Phrynis was, as we have seen, held in disrepute. Shortly afterwards, however, owing to the influence of Theophrastus and Ion of Chios, the nine and ten stringed cithar came into general use, which in course of time gave place to lyres with twelve, fifteen, and even eighteen strings.

Among the seven and eight stringed instruments, the use of which was condemned by Plato and Aristotle, were the *Magadis* and *Trigon*. The strings of the *Magadis* were tuned either in unison or in octaves; an instrument, therefore, of thirty strings would represent fifteen octave tones, which would considerably increase its tone-giving power. This practice was so irritating to the sensitive ear of the Hellene, that Aristotle satirically called it “magadising.” The *Trigon* (Fig. 101, *b*) was used by the Greeks in the place of a harp. Unlike the trigone harps of the Orient, it was provided with a pole, had eleven or thirteen strings, and was embellished according to the canon of Greek art.

The wind instruments of the Greeks may be regarded as next in

importance to those with strings, and amongst the former the *flute* stands pre-eminent, the *trumpet* and *horn* acquiring but a secondary importance. That the trumpeters Timæus and Crates were the declared victors in the Olympian musical contests does not cast doubt upon the above assertion ; it proves no more than that Greek taste, at all events in the year 396 B.C., was no more refined than that of the people of the present day, whose enthusiasm is aroused by the performance of some popular melody on the cornet-à-piston.

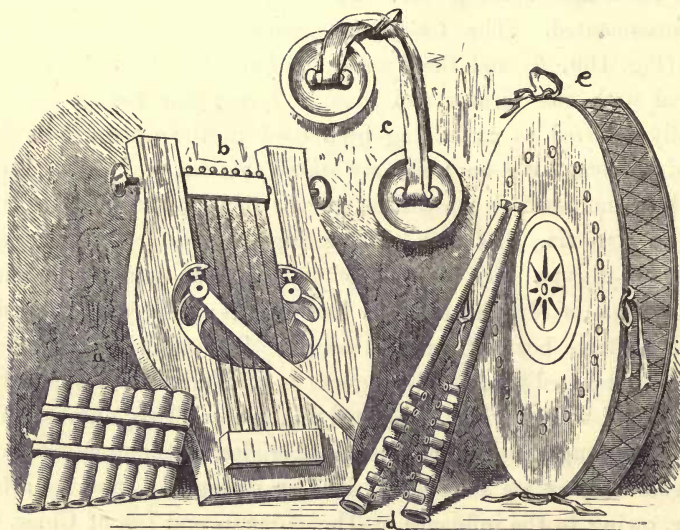


Fig. 102.—Musical Instruments of the Greeks.
(Copied from *Monuments and Paintings in Herculaneum*.)

It is probable that the flute was in general use as far back as the eighth century B.C. The Greeks possessed the long-flute (called the *Aulos*, used especially by the virtuosi), a small flute, and the double-flute (Fig. 102, *d*) so often seen in the hands of Erato, and Euterpe. The Grecian flute should not be confounded with the one used in our modern orchestras. A superficial inspection of the former shows at once the difference, as, with its funnel-shaped tubes, it resembles the oboe or clarinet much more than the flute. The description of its tone by ancient writers leads us to conjecture that it was both stronger and shriller than modern instruments of the same name. It probably partook of the nature of the two instruments above referred to, which accounts for some of our musical historians, versed

in ancient lore, having indiscriminately compared it, sometimes to the one and sometimes to the other. Fig. 102, *a*, represents the old Grecian shepherd or Pans-pipe, called the *Syrinx*, its seven reeds giving the seven notes of the scale. The *Tympanum* (hand-drum, Fig. 102, *e*) and the *Cymbalum* (cymbal, Fig. 102, *c*) were both used in the Bacchanalian orgies. The lyre-looking instrument (Fig. 102, *b*) is perhaps a variety of the more antiquated cithar.

Instruments of an unusually large number of strings, like the trigon, were no doubt first used after the time of Phrynis and the elder Timotheus. All these (including the *Sambuca*, an invention ascribed to Ibycus) could not have been used exclusively for accompanying songs, which, under the peculiar development of Greek music, alone acquired artistic value. They must, therefore, have served to produce digital skill, and attest the ever-increasing popularity of the virtuosi. Still, music was revered by all the people as a high and sacred art, destined to call forth the noblest aspirations of man; but as at this time there was a perceptible decrease in musical invention, both theorists and philosophers began seriously to speculate on the causes of such degeneration, and to consider music's true mission in relation to the moral education of the people and to the State. In so profound and serious a manner was this accomplished, that the names of Plato and Aristotle must always be surrounded by a halo of glory in the history of the tonal art.*

Plato deprecated the notion that music was intended solely to create cheerful and agreeable emotions, maintaining rather that it should inculcate a love of all that is noble, and hatred of all that is mean, and that nothing could more strongly influence man's innermost feelings than melody and rhythm. Firmly convinced of this, he agreed with Damon of Athens, the musical tutor of Socrates, that the introduction of a new and presumably enervating scale would endanger the future of a whole nation, and that it was not possible to alter a key without shaking the very foundation of the State. Plato affirmed that music which ennobled the mind was of a far higher kind than that which merely appealed to the senses, and he strongly insisted that it was the paramount duty of the Legislature to suppress all music of an effeminate and lascivious character, and to encourage only that which was pure and dignified; that bold and stirring melodies were for men, gentle and soothing ones for women. From this it

* See Plato's Republic, Timæus, and Laws; also Aristotle's Politics and Problems.

is evident that music played a considerable part in the education of the Greek youth. The greatest care was also to be taken in the selection of instrumental music, because the absence of words rendered its signification doubtful, and it was difficult to foresee whether it would exercise upon the people a benign or baneful influence. Popular taste, being always tickled by sensuous and meretricious effects, was to be treated with deserved contempt.

The opinions of Aristotle, though differing in detail, on the whole coincided with those of Plato. The latter would not permit the performance of any music devoid of a distinct moral purpose, whilst the former, more tolerant, pleaded for the admission of all that was elegant and graceful. With reference to the position which should be assigned to music for educational purposes, Aristotle agreed generally with Plato. That strength and vigour which gymnastics lent to the body, music was to impart to the soul, and in its relation to our mental culture was to foster what was noble and pleasing. Like exhilarating wine or refreshing sleep, music affords enjoyment and recreation; but its higher mission was to comfort and calm the troubled soul.*

In their attitude towards the tonal art the public may be divided into two classes, the intellectual and the unreflecting. The music of the virtuoso found great favour with the latter class, who admired extravagant and dexterous manipulation no less than the mere jingling of sound, gratifying even to children, slaves, and animals. But to the intellectual, that only was true music which brought solace to the suffering heart, and inspired with patriotism the mind of youth. Aristotle also advised the exercise of discrimination in the choice of instrumental music, and also in the use of special instruments. He condemned all instruments difficult of execution, especially such as had many strings, like the trigon and cithar; but he recommended the genuine Hellenic lyre, which, doubtless, consisted of eight strings. His depreciation of the flute appears very remarkable, because next to the cithar it was the chief instrument used in the temple service. In connection with this, Aristotle says that Pallas Athene did not, as is related of her, cast aside the flute because on one occasion, when playing upon it, she saw in a fountain the reflection of her distorted face, but really because the great goddess deemed it unworthy of her. He probably

* See Aristotle's *Politics*, and Plato's *Republic*, *Timæus*, and *Laws*.

objected to it on the ground that the flute had become the favourite instrument of virtuosi, and was used only for the sensuous pleasure that it afforded. Aristotle's dislike to the virtuosi was such that all exercises for acquiring mere execution were considered by him as unworthy of free men, and fit only for slaves.

With a consideration of the works of Aristoxenus (350 B.C.), a pupil of Aristotle, we conclude our survey of the second epoch of the historical portion of Greek music. A fragment alone remains of his work on "Rhythm;" but his "Elements of Harmony," in three volumes, have been preserved intact. In the latter work he is entirely opposed to the Pythagorean system of ratio. Both philosophers start with the same theory as to the origin of sound; but whilst Pythagoras deduced everything from numerical ratio, Aristoxenus made the ear his sole guide. This led to the followers of Aristoxenus being called "Harmonists," and those of Pythagoras "Canonists." The leader of the "Harmonists," in his work on harmony, treats of sound, the scale, intervals, transposition, key, melody, and modulation. He is also said to have increased the fifteen-stringed lyre to eighteen strings.

Our third epoch coincides with the decline of Greek freedom under Philip of Macedon. The fratricidal Peloponesian war prepared the way for the extinction of liberty, and the decisive battle of Cheronæa (338 B.C.) dealt it its death-blow. The conqueror Philip was flattered and lauded not only by poets, artists, and courtiers, but by musicians, who, degrading their sacred art to the mere expression of the sensuous, pressed themselves into his train. There were, however, a few musicians who, even at that degenerated period, made earnest attempts to elevate the art, amongst whom must be mentioned Xenocrates (335 B.C.), who distinguished himself in the cure of insanity by tonal effects.

It is not till the time of Alexander the Great that we again find the tonal art closely connected with historical events. The beautiful and famed Attic dancer Thais is said to have carried a torch before the victorious army of Alexander, and to have given the signal for the burning of the city of Persepolis (331 B.C.). The celebrated bard Timotheus accompanied Alexander in all his wars. He joined with Thais in her endeavours to reclaim the monarch from his voluptuous indolence, and induced him to return to the path of glory. Handel, the Homer amongst our great tone-

poets, has, in his *Alexander's Feast*, written 150 years ago, raised an imperishable monument to the Macedonian conqueror. Musical traditions equally important are associated with the marriage of Alexander and Roxane (328 B.C.), known, on account of her transcendent beauty, as the "Pearl of the East." This union was regarded by both Greek and Oriental as the symbol of the union of Asia and Europe. Alexander also, regarding his marriage from this point of view, sent for the most celebrated of the Hellenic musicians to be present at the festivities, and besides the younger Timotheus, the musicians Athenodorus, Aristonimus, Cratinus, and Heraclitus are mentioned as having accepted the royal invitation.

Meanwhile, the ever-increasing influence of the virtuosi led to a proportionate decadence of the ideal in art, which was followed by a gradual decline of the morals of Greece. Whilst real art mourned, the meretricious gained an ascendancy and power almost incredible. The flautist Nicomachus (325 B.C.) was renowned as the possessor of the most valuable precious stones of Greece, which he had gained by his wonderful execution of florid passages. It even became the fashion to erect statues to living bards, virtuosi, dancers, and actors; and it was in vain that Aristotle, Alexander's teacher, inveighed against the introduction of enervating keys and the supremacy of digital skill. Yet a still more extraordinary example of this one-sided adulation, exhibiting the effete taste of the rulers of nations, occurred in the year 300 B.C., when a temple was erected to the distinguished female flute-player Lamia, wherein was placed her statue, which, it is said, was regarded with a kind of divine veneration. She was also highly esteemed at the Court of the first Ptolemy, Ptolemæus Soter; and when her patron and protector was defeated by Demetrius at the battle of Salamis (306 B.C.), and she fell into the hands of the victor, she so captivated him by her marvellous beauty and enchanting flute-playing that all thoughts of conquest and the spoils of war were forgotten.

In this era of vitiated taste, theory alone endeavoured to unravel the ethical and scientific problems of music. In the year 260 B.C. (according to Gevaert 200 B.C.) the great mathematician Euclid made music the subject of investigation and speculation, and sixty years later we meet with the philosopher Alypius as a writer on the tonal art.*

* As two philosophers of this name appear in the history of Greece, much divergence of opinion has arisen as to the exact time at which they flourished. It is supposed that one

In a fragment of his "Tonal System" is contained the only information we possess respecting the musical notation of the Hellenes. He tells us that the first seven notes of the scale were named after the first seven letters of the alphabet, and that capitals were used to denote the lower, and small letters the higher octaves.*

Diodorus, to whom we are indebted for interesting information concerning the oldest music of Egyptians and Greeks, is supposed to have flourished about the year 50 B.C. Plutarch (49—120 A.D.) has left us a musical treatise which the publisher Westphal entitles "The Archaic and Classical Periods of Greek Music." The renowned astronomer Ptolemy (60—139 A.D.), born at Pelusium, wrote three books on harmony, in which he re-affirmed the relation of music to the harmony of the spheres; and, on the whole, adopted a system somewhat between that of Pythagoras and Aristoxenus. Nicomachus (150 A.D.), an Arabian by birth, was a disciple of the Pythagorean school, and interested himself solely with the theoretical part of the tonal art. With the death of this philosopher, the musical history of the Greeks may be considered as closed, and, indeed, it is doubtful whether the works of some of these men should not be regarded as belonging to the musical history of the Romans under whose dominion they lived. Certain it is that the music of the Greeks, even in the Ptolemæan era, had begun to influence the tonal art of the Romans, and it is now time to consider the music of that people—the then rulers of the world.

Thus the Greeks enforce the lesson already taught us by more ancient races, that the development of the tonal art was most intimately connected with civilisation. So long as Greece rose in the scale, music became proportionately elevated; but so soon as respect for law and morality became lax, music declined. But their *theory*, preserved by Rome and afterwards adopted by Christendom, formed the nucleus from which proceeded to a large extent all subsequent developments of the musical art.

lived 200 years before, and the other about the same period after Christ. My opinion leans to those who believe the elder Alypius to have been the writer on music, adopting as I do, amongst conflicting chronological data, a middle course. Gevaert decided in favour of the younger Alypius, but significantly added a note of interrogation to his statement, thus—200 A.D. ?

* When in later times the seven scales were increased to fifteen, the first octave was known as the "large," the second as the "small," and to distinguish the others the initial letter of the third octave was underlined once, the fourth twice, &c. This system is now adopted by the Germans in their nomenclature of the scale.

CHAPTER VI.

THE ROMANS.

WHILST the Greeks maintained a marvellous equilibrium between idealism and realism, with the Romans the latter conception largely preponderated. Although the Romans were the immediate inheritors of Greek culture, this strong dissimilarity in their nature will account for the divergence in their philosophy and the different development of the arts amongst them. This contrast between the two peoples is apparent in their national religious beliefs, and in the metamorphosis undergone by the Hellenic deities transmitted to the Romans. Apollo, Aphrodite, and the Muses—personifications of the Greek ideals of purity, of beauty and proportion, and of song—were regarded by the Romans as vastly inferior to their god Mars. The Greeks themselves venerated their god of war, Ares, in a far less degree than did the Romans Mars. Again, we cannot regard Minerva as identical with Pallas Athene; the former represents human reason in a much more realistic manner than Pallas Athene, who symbolised less the rational than the mystical side of wisdom. We cannot be surprised that the strong veneration of the Greeks for the beautiful should have been with the Romans but a love for the real and visible; nothing of the ideal had any weight with them. Greek heroism and patriotism became but mere ambition for conquest and military glory. Genuineness in art was to the Greeks their highest delight, whereas the Romans were content with the semblance of it. Whilst the love of unfettered liberty was innate in the Greek, the Roman was satisfied with restricted freedom.

If I have emphasised the baser characteristics of the ancient Latins, it was with no desire to detract from their undeniably grand qualities. The rather must one admire that noble sacrifice of self for the good of the commonweal, that far-reaching diplomacy, that energetic and indomitable perseverance which enabled Rome to subjugate so many nations, and to exercise over the conquered an influence that rendered them participators in an advanced culture and beneficent laws. By these means was cemented a harmonious fusion of races and nations unexampled in the history of the world. Their respect for the law, no less than their aptitude for governing,

their frugality in camp-life, their power of organisation and combination, exhibited in the erection of bridges, aqueducts, baths, and amphitheatres, and, above all, their pure, homely virtue, bear immortal testimony to their greatness. The Roman woman occupied, both socially and legally, a higher status than her Hellenic sister. Even the State itself, as the Vestal service shows, enforced respect for female virtue and the domestic ties. But Rome, on the one hand, did not long remain true to the thoroughness and austerity of her fathers, and on the other, had she done so, these characteristics were in themselves insufficient to create a self-existing art. Still less than the other arts was music able to thrive on so unproductive and superficial a soil. In Roman life there was an absence of that mysterious and mystical element so congenial to the inventive power of the musician. The Romans lacked that ideality possessed by the Greeks in the highest degree, which gave to the tonal art, especially when united to poetry, such an elevated position in Greece. In Rome music was at best cultivated to increase the pleasures of life; it served as pure ornamentation, and substituted for artistic feeling mere effect, which it attained not by intrinsic merit, but by brilliancy and display. Roman music contains certain elements which cannot be explained by the relation in which Roman stood to Greek art, but were innate in their character.

We will now proceed from this general survey of Roman music to a consideration of it in detail.

The oldest of their instruments were, no doubt, copied from the neighbouring Etruscans, a people far superior to the early Romans in general culture. This remarkable nation, which even up to the present day affords so much room for speculation, appears to have been the connecting link between Hellenic and Roman culture. The architectural and plastic works of the Etruscans, unquestionably of Pelasgian and Doric origin, no doubt influenced the corresponding arts of the Latins, and tradition informs us that the Etruscans united with them and the Sabines in erecting the city of the seven hills.

The principal instrument of Etruria was the *double-flute*. From representations depicted on Etruscan vases, it would appear that this instrument was largely used in the celebration of their funeral rites. The extravagant attitudes of the dancers may be accounted for by the peculiar rhythm of the music and the primitive condition of the art of design. The double-

flute was also employed to accompany festive dances, and also in their sacred services. It is highly probable that the Romans adopted it at a very early period, and also because their national instrument, the *Tibia*, appears to have been of two kinds, right and left handed, showing thereby its undeniable descent from the double-flute.

The illustration below represents a youth playing on a double-flute, who, from his surroundings, may be accepted as the Etruscan Orpheus. The Roman flutes were somewhat similar to the Grecian, having the shape of the clarinet and the sound of the oboe. These were used at funerals, and a female mourner sung the plaintive chants (*Neniæ*) accompanied by the

Tibia. The flute was also used at feasts, at sacrifices, and in the songs of youths glorifying the deeds of their ancestors, and finally in the Saturnalia and in the Roman comedies. Cicero speaks of solo performances on the flute as preludes and interludes to stage plays.

The lyre was but little used by the Etruscans, although it may occasionally be seen on a few Etruscan vases and mural paintings, whilst the



Fig. 103.—Etruscan Mural Painting representing a Flute-Player.

Romans used the *cithar* and *lyre* as largely as did the Greeks.* But as both these instruments were used only during the middle and the latter part of the Roman dominion, it would go to show that neither the cithar nor the lyre could have come from the Etruscans, who were acquainted with only the most primitive instruments, but were imported direct from the Grecian colonies of Southern Italy and Sicily.

At one period cithar-playing was considered part of the education of maidens of noble birth. Later, however, when music became disseminated among the multitude—who used it only as a superficial amusement—cithars and lyres, just as all other instruments, descended into the

* One of these vases especially attracted my attention; it depicted a winged spirit descending with a lyre in his hand, to receive which a woman is extending her arms.

hands of slaves. Those who desired refined musical enjoyment, which we know was the case with many emperors, senators, and rich patricians, engaged performers from Greece—another striking proof that music never became a national art with the Romans.

As might have been anticipated amongst so warlike and aggressive a people, the Romans possessed an unusually large number of martial, and especially of wind, instruments. The chief instruments of this kind were the *Tuba* and the *Buccina*. The former, as our illustration (Fig. 105) shows, had somewhat the shape of the trumpet, although it was longer than that in present use. It gave the signal for the "advance" and the "attack." The *Buccina* was in shape somewhat like a horn, though proportionately much larger than the modern brass instrument of that name. It curled round the body of the performer, passing under the left arm and over the head. Though of a more primitive nature, the *Buccinas* were less unwieldy than the huge horns now made for use in military bands.

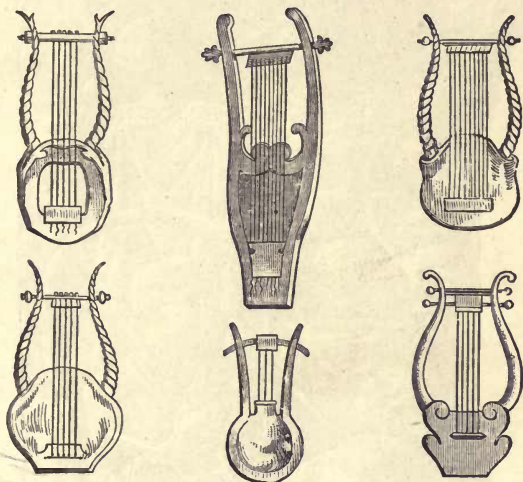


Fig. 104.—Roman Lyres and Cithars.
(Copied from *Antique Reliefs and Mural Paintings*.)

The purpose of the *Buccina* seems to have been to direct the movement of troops detached from the camp. The immense boots which the *buccinatores* are always seen wearing were doubtless rendered necessary from the nature of the ground, sometimes uneven and marshy, which they had to cross in order to arrive at a certain eminence from which their signals could be heard afar off. Both *Tubas* and *Buccinas* were used in triumphal processions, and, according to our illustration, conjointly; but, judging from their simple construction, the sound could not have been anything more than the blare of a fanfare.

In the cultivation of vocal music the Romans were far inferior to

the Greeks, and this was more the case in choruses than in solos. As Latin music was not so closely connected with poetry as that of Greece, it lacked the inspiration necessary to its highest development.

The want of a dignified drama, like that which so powerfully raised the Hellenic choral song, was an insuperable barrier to the successful development of Roman vocal music; for although the Romans adopted the Greek drama, it never flourished or took root amongst them.



Fig. 105.—Roman Performers on the Tuba and Buccina.
(From Trajan's Pillar at Rome.)

With a people so practical and ambitious as the Romans there was no room for self-culture. The State that was charged with administering the government of the whole world could not be supposed to occupy itself with the individual and individual culture. The imported drama, therefore, could have had but a very limited circle of supporters. Imitations of the Greek tragedy, and these of a very diluted character, were prepared for the rich only, the people being content with, and enjoying, the coarse exhibitions of gladiatorial

skill. With such degenerate tastes it was impossible for the drama ever to reach the sublime heights attained by Hellenic tragedy.

The rise of the Latin comedy, and its peculiar development, was not without its influence on Roman music. The dialogue was probably executed in the sort of semi-recitative adopted by the Greeks, and the monologue as a complete recitative, the chorus, according to Diomedes, being entirely eliminated.

The stimulating enthusiasm which Hellenic musicians received from

their poetical brethren was entirely wanting to the Roman musician, the lyric poetry of Rome lacking that passionate expression of the heart which is so distinctive a feature of Greek poetry. The Romans have produced nothing that can be compared to the nobility of the odes of Pindar, or the enchanting simplicity of the songs of Sappho and Anacreon. Their lyric poetry was either too rhetorical and didactic, or it was so philosophical and contemplative as to be totally incapable of stimulating the inventive powers of the musician. Even the odes of Horace are open to this observation, the peculiarity of their form, moreover, rendering them, in most instances, unsuited for musical treatment.

In one respect only did Roman music receive from the national life of the people a somewhat similar impulse to that which aided Greek song, viz., from the Dionysiac rites which had been introduced into Rome by the Greek colonists from Southern Italy. Before these ceremonies degenerated



Fig. 106.
Roman Buccinator.

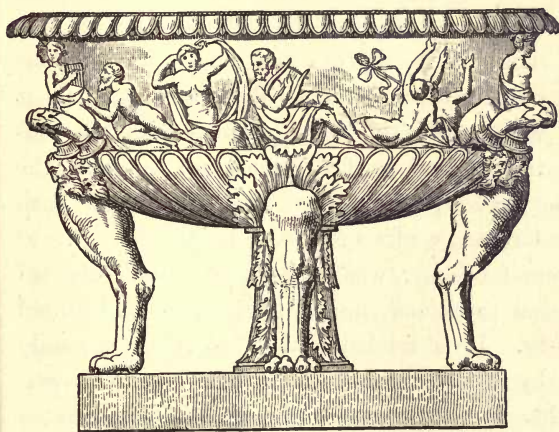


Fig. 107.—Antique Roman Vase, representing a Group of Musical Bacchantes.

into mere orgies, they were highly conducive to the advance of the tonal and plastic arts. As the Roman Dithyrambus was not, however, a national festival, but only an imitation of the Greek ceremonies, it never had the same influence over the music of the Latins as over that of the Greeks. Although the Dionysiac festivals in Greece degenerated, yet this degeneracy never as-

sumed so base a type as it did in more material Rome, where it sunk so low that the co-operation of art of any kind was entirely excluded.

The Feasts of Liber (Liberalia), the participators of which were only youths and maidens under the age of twenty, fell to such a low level of shamelessness that the Roman Consul, in the year 186 B.C., published a special edict prohibiting any further Bacchanalian performances. It is presumable, however, that the dance retained its character for propriety and refinement longer than the Dionysiac festivals, and that it was accompanied by both instrumental and vocal music. This supposition is supported not only by the general character of the Roman dance-songs, but also by the numerous Roman mural paintings, especially Pompeian,



Fig. 108.—Female Dancer.
(From a Mural Painting at Pompeii.)

that depict female dancers in graceful attitudes, sometimes accompanying themselves with *Crotali*, while their rhythmical movements lead to the inference that their actions were regulated by music. The decline of the dance may be dated from the decadence of Rome. It was then that the love for the beautiful began to give place to a craving for the sensual, so that even the dance of the Graces, as represented in our Pompeian illustration, degenerated into voluptuous movements and poses. But the decline of the dance in its rhythm and melody was not the only instance of decay of Roman culture; it was most intimately connected with the continual waning of the tonal art. Again, the

dominating influence of the virtuosi, whose sway was far greater than that of their brethren in Greece, contributed largely to the general degeneration. This pernicious tendency, which in Greece was restricted to the circle of artists, affected patricians and sovereign, and demoralised the standard of true propriety. It is related that Nero, with womanly vanity, imitated Greek art by decorating himself with a bunch of peacock's feathers, and that his imitation was so forced and exaggerated that it can only be regarded as play-acting. He appeared also in person as a singer and citharæde before a public consisting of courtiers and dependants, who pretended to have been overcome with admiration in order to humour the emperor's personal vanity.

To the musician Diodorus—who must not be confounded with the historian of the same name mentioned in an earlier part of this work—was assigned the duty of accompanying Nero on the harp. In the year 64 A.D. this overweening potentate, bent on receiving the adulation of the people, appeared publicly at Naples in the rôle of singer, actor, and charioteer. But the emperor's triumphal musical journey through Greece and other subjugated provinces was even more characteristic of his excessive vanity. The astute Greeks, knowing the danger of displeasing the powerful monarch (whose veneration for Greek art was, as they well knew, all assumed), did not forget to load him with flattery and the usual rewards of success. The hollow sham with which the tyrant simulated a love for art becomes painfully revolting. At one time he is weeping at the recital of some touching verse, at another shedding tears of joy at his supposed incomparable voice, and yet in the same breath, as it were, issuing mandates condemning to untold torture or instant execution such nobles as had not blindly acquiesced in his unmanly cruelties. This inhuman monster, when in the closing moments of his life he fled from the Prætorians to the country-house of one of his freedmen, did not bewail his misdeeds, but sorrowed more for the world that was about to lose so great an artist.

The whole artistic life of Rome, especially the musical portion, was reduced to the vainest subjectivity. That which elevates the artist to the priesthood of his craft, viz., boundless self-denial and devotion to his ethical and æsthetic mission, was entirely ignored. The sentimental hypocrisy of the tyrannical Nero is, however, not the only instance in the history of Roman civilisation of a despotic emperor affecting a love for art. It is related of Caligula, the successor of Nero, that in the dead of the night he summoned to his palace certain of his courtiers. In obedience to the royal command, they presented themselves before him in fear and trembling, expecting instant execution. The malignant emperor, after having gloated over the terror-stricken condition of his dependants, informed them that he had merely summoned them into his presence that they might witness his representation of a dramatic scene, accompanied by song and flute.

Heliogabalus, with similar affectation, appeared before his Court as singer, dancer, tuba-player, and actor; and Nero, during the burning of Rome, is

well known to have sung the "Destruction of Troy," accompanying himself on the cithar. Indeed, we may well say that at this period there appears to have been a general tendency towards the debasement of art. The admiration of the Greeks for Phrynis, Timotheus, or Lamia was, after all, based on a love for art, although that art had somewhat degenerated; but it is a question whether the Roman virtuosi were not admired more for their personal blandishments and enchantments than for their skilful performances. In place of one celebrated female flautist as in Greece, Rome possessed whole groups of them. The story of the degenerate and degraded citharædes and female flautists is a dark page in the history of Rome. The decay of the tonal art was so complete, its practice falling into the hands of adventurous strangers and women who enticed by their charms, that, by the direction of the State, it was expunged from the curriculum of Roman education, the State arguing that an art practised by slaves and the despised classes of society was not befitting to the educational training of youthful patricians. Thus, all too soon, were fulfilled the prophetic words of Aristotle, that an art having for its object the mere display of digital skill and sensuous attraction was unbecoming to the dignity of man, and fit only for slaves.

The musical theory of the Romans based itself, like all their higher mental attainments, on that of the Greeks, but its development was more independent and bore less traces of its origin than did the Roman tragedy and epic. Thus, about the year 50 A.D., the Romans introduced the major third into their diatonic scale as a consonance, the Greeks having hitherto excluded it as a dissonance. The scale as it now stood may be regarded as the forerunner of our diatonic scale. The names of Vitruvius, Macrobius, and Boethius should be mentioned as writers on the theory and practice of the tonal art. Vitruvius, in his work on architecture (16—13 B.C.), frequently refers to music. Macrobius, who lived sometime during the first half of the fifth century A.D., discourses at length on musical theory, and proves himself a devoted disciple of the philosophic Pythagoras. Boethius, the date of whose birth is unknown, but who died by the executioner's hand, at Pavia, 524 A.D., left behind him a work named "De Musica," containing the old Greek scales of Ptolemy, which were destined to form the foundation of the future music of the Christian Church.

It is curious to observe with what esteem the Greeks, who were naturally a plastic-loving people, regarded that most unplastic of all arts—music. They assigned to it a position in the State, and made it one of the chief elements of education.

The Romans, on the other hand, cultivated it only to the extent of affording pleasure to the hearer, and hence we cannot be surprised that it finally became the handmaid of luxurious and licentious enjoyment. Whereas the Hellenes possessed a serious musical school, and revered their artists, the Latins had their virtuosi and dilettanti, and when Roman culture fell generally from its pinnacle of excellence, music sunk lower than all the other arts; in fact, so low that the degeneracy of the virtuosi might alone afford an historical explanation for the decay of classical Rome.

The heathen and classical ages were now effete, and if humanity was to regain its vital energy and march onward in the path of progress, a new culture with other aims and other theories of life was necessary to it.

Book II.

THE DEVELOPMENT OF MUSIC IN THE MIDDLE AGES.



THE time when proud Rome was the centre of all civilisation, and Cæsar reigned supreme over the whole world, bringing treasures from East and West to the shores of the Tiber, the one purpose of life seemed to be the draining of the cup of pleasure to its last dregs; power, influence, and the acquisition of riches appearing to be the sole ambition of humanity. It was then that, in the far east of the Roman Empire, a Babe of



lowly origin was born who was to become the moral Regenerator of humanity. The rulers of that time did not dream that this Child, cradled in a manger and reared amongst shepherds, was a Divine Power before whom the pomp and glory of the world should vanish, and the pillars and gables of the palaces of mighty Cæsar should decay and become as dust. Nor did suffering humanity dream that this Child was to be the Saviour of the world, and the One destined by the Highest to cry, "Come unto me all ye that labour and are heavy laden, and I will give you rest."

No one will deny the lofty mission of the classical age. Its influence is easily distinguishable even to this day, and will always be proportionate to our love for the ideal and beautiful. But we cannot forget that the Classical Age, even in its highest state of perfection, ignored the rights of humanity as we understand them now, and Greek art could flourish only where the rigid barrier of class distinction strongly and firmly divided master from slave. Iphigenia, perhaps the most ideal feminine personification of classical antiquity, says, in the tragedy of *Euripides*,

"'Tis just and right that Greek o'er barbarians should reign,
For bondage is the fate of barbarians. Hellenes alone are free"—

the poet intending to convey the idea that all people who were not Greeks by birth were barbarians and born to slavery. And yet the very existence of such slaves was necessary to enable the Hellenes two thousand five hundred years ago to arrive at that æsthetic and artistic state which is the admiration of to-day.

Far less even than in Greece were the rights of the individual respected in Rome. There class prejudices reigned supreme. The convictions of the most noble were only respected in so far that they harmonised with those of the sovereign. The individual, as such, was nothing; his social position, everything. The repression of all ideality, and the reign of an exaggerated reality, dismantled the world of its art divinities, and left the people with their *Imperator*, the spurious representative of the true and noble, as their idol, before whose image they bowed the knee in humble subjection. It was at this time that the voice of the Divine Master was heard proclaiming that before His Father in heaven all men were equal, and that He came with a message of love and peace to the poor, the weak, and oppressed,

which was of far greater value than all the riches that this world could give. Joyfully did suffering humanity hear the Master cry: "Fear not them which kill the body but are not able to kill the soul." "What shall it profit a man if he gain the whole world and lose his own soul?" "Blessed are they that mourn, for they shall be comforted. Blessed are the pure in heart, for they shall see God. Blessed are they which are persecuted for righteousness' sake, for theirs is the kingdom of heaven." "In the world ye shall have tribulation: but be of good cheer, I have overcome the world." These words were to the slavish, hypocritical world as the softening influence of the spring upon the icy bands of winter. They laid bare the egotism and narrow materialism of those who believed only what their senses perceived, and infused hope and comfort into the breast of him in whom the divine spark of love and truth was not quite extinguished. The message of salvation was equally powerful in its influence on art generally as on individual life. Art's ideal was to be no longer the embodiment of material matter: henceforth the invisible and immaterial were to be its goal. This was also the substance of the new religion. It preached God as a Spirit, and that "they that worship Him must worship Him in spirit and in truth." And no less profound were the words, "Except a man be born again he cannot enter the kingdom of God."

Again and again is man directed to search his heart, for out of the deepest and most hidden sources of the soul should arise all that is pure and noble. And this was also to be the relation of the regenerated art to the divinity. The artist of the classical age selected his models from the phenomena of physical nature, imitating them with beautifying effect; the new-born art was to search for forms from the depths of the heart; to realise the divine and to embody it with transcendental beauty. Again, "My kingdom is not of this world;" "Blessed are they that have not seen and yet have believed;" and "That which is born of the Spirit is spirit"—all these utterances were to proclaim a new era of truth in art. The plastic art of the classical era became in the Middle Ages but the handmaid of architecture. How could the plastic art delineate with propriety subjects that were the outcome of inward revelations and visions, or represent the Ascension, or floating forms of saints and angels? But the noblest task of the new era in art was to fittingly represent the

Crucified One. The expression of the face, as reflecting the soul's emotions, was the first consideration; the beauty of the form was of secondary importance, and was developed at a much later period.

Painting was an art infinitely more in harmony than any other with the spirit of the Middle Ages, and naturally it developed entirely new features. If beauty of form had been the highest ambition of the classical age, and if the plastic art had been unable to depict that soul-felt expression of the eye which painting alone could delineate, the sublime subject of Christianity now opened to the limner a boundless field for the expression of the internal workings of the mind. Not until the Middle Ages did painting become an independent art such as sculpture had been with the Greeks. Thus the expressive glance of the eye—mirror of the soul—and the facial *expression*, by which is implied a faithful rendering of the heart's emotions, became the chief objects of the Christian painter's skill, whilst natural phenomena and mere outward beauty of form were counted as of secondary importance. It can be said with certain truth that it was not till the time of the Renaissance that the beauty of the *form* again began to receive its due share of attention.

The longing for the life beyond the grave, so prevalent in the mediæval ages, could nowhere find a deeper and truer expression than in the tonal art. Music, far more than painting, was capable of entering into the depths of the soul and expressing that craving for the unknown. And although music was the youngest of the arts, and was now but in its embryo state, the works of the composers of the sixteenth and seventeenth centuries, and even down to the time of Sebastian Bach, were all the outgrowth of this religious era. Again, the introduction of harmony (polyphony), by which means music could alone become free and emancipate itself from the other arts, was also owing to the influence of Christianity.* Ancient melody, *i.e.*, homophony, without counterpoint, may not unfitly be likened to bare and colourless outline in painting. Part-writing—the outgrowth of

* Our author does not appear to take cognisance of the fact that harmony seems to have arisen in the first instance among the northern tribes of Europe, and it was not for several centuries after they had freely adopted it for secular purposes that it was admitted into the music of the Church. For this reason it is open to more than a doubt whether the introduction of harmony can truly be attributed to the influence of Christianity. At the same time it must be conceded that when once it had found its proper place in the music of the Church, it rendered that music more worthy of its exalted mission than it had ever been before.—F. A. G. O.

deep and sincere Christian feeling—enabled the musician to produce those effects of light and shade which may be compared to systematic arrangement and grouping in the plastic art, and to perspective, shading, and colour in painting. Thus the Christian religion increased in a wonderful manner the means of expression in music. Only now did the tonal art become capable of expressing those secret promptings of the heart which, as lightning flashes, speak to man of the existence of a Deity, and, independently of his will, force themselves upon him with an intensity and truthfulness that no language can adequately convey nor logic prove. Music had reached a power of expressing the soul's language to which no other art can attain, and feeling that now it was fulfilling its true mission, it boldly winged its flight heavenward, and showed itself as the only art capable of fitly representing the principles of the new religion. Although painting for some time during the mediæval period had been the most adequate means of artistic expression of early Christianity, yet whatever Giotto, Orcagna, Fiesole, or Bartolomeo had given to the world as faithful pictures of the feelings of their time, were not only reached but surpassed by the choruses of Palestrina, Allegri, and Gabrieli, and by those plaintive laments for the Crucified by Lotti, Schütz, and Sebastian Bach, the solemn masses and anthems of the latter touching the heart to the quick. It was music, the most immaterial of arts, that was to depict the glories of the new home beyond the stars as the life to succeed this earthly existence, which had hitherto been regarded as the termination of all being. Only flowing melodies based on noble harmonies could adequately express that anxious craving for the world beyond, which to some extent architecture had endeavoured to portray by enthroning on the topmost point of the Gothic cathedral the cross of Calvary, yearning, as it were, to enter the heavens.

Nothing could more explicitly testify to the diametrical opposition between classical and old Christian culture than this striving for the heavenly, a feature so peculiarly characteristic of the progress of mediæval art. There was no connecting link between the mysterious longing of the Christian nations and the realism of the people of antiquity. Whilst the motto of the latter was "Think ye how to live," that of the Christians was "Think ye how to die;" and the tonal art, imbued with the devotional spirit, gave to the world the affecting "De Profundis," the "Miserere," and the "Requiem." But it must not be supposed from such compositions

that Christians had nothing but the picture of a charnel-house and cemetery always before them. They also chanted in hope of eternal happiness their "Gloria in Excelsis" and "Te Deum Laudamus." Nor was there wanting a certain robust gaiety and a joyful love of life in their existence, entirely in keeping with the poet's words, "The wheel of life revolves merrily, when religion is safely rooted in the heart." The general tendency was to regard this earthly sojourn as but a stage in the heavenly journey, and the present was valued only so far that it helped men to prepare for the future.

It must not be supposed, however, that it was entirely owing to this striving for the new life that music and the other arts were impelled into new courses; another important element—and this was especially the case with the tonal art—was the changed and elevated social status of woman. For Christianity was not confined to one people, class, or sex. The Saviour directed His Apostles to preach the Gospel to *all nations* and all degrees of men, and in place of separated peoples and religions, to teach the acceptable doctrine of "one fold under one Shepherd." Before God all—men and women alike—were equal. The women with whom Jesus talked showed themselves to be as deserving of the love of the Heavenly Father, and of the appellation, "Children of God," as men.

To the changed status of the Christian woman was chiefly owing the growth of *Romanticism* in the Middle Ages, which was as unknown to the nations of antiquity as the yearning for the eternal. The reverential love for the Virgin Mary, as well as the more material but still highly idealised affection for an earthly wife, found in the Christian people its most chaste and tender expression. Tacitus speaks of the high respect which the Teutons paid to women, and how they were revered as priestesses and prophetesses, their word in war and peace being listened to with awe, the intuitive perception characteristic of woman seeming to the Teuton as something akin to divine inspiration. Nowhere did that Romanticism which grew out of Christianity find a more congenial soil than in mediæval Germany. For, however beautiful and fantastic the romanticism of the Romance nations (from whom the word Romanticism originated), it was mere elegant superficiality when compared to the deeply-felt romanticism of the Teutons, invested with all the power and earnestness of innermost life so strongly distinctive of that nation; and nothing will better exemplify this than a comparison of the

songs and poems of Wolfram of Eschenbach and Walther of Vogelweide on the one hand, with the lays of the Provençal troubadours on the other.

The "Romantic," like the idealism of the Christian, found in the tonal art its most sympathetic means of expression, for romanticism, especially in its purest form, is, like religious feeling, deeply associated with the mysterious, the unrevealed, and that ecstatic fervour which is the intimate companion of deep enthusiasm. It is within this emotional sphere that music is best able to achieve its noblest successes. Traditions embracing such scenes as the choir of angels chanting to the shepherds of Bethlehem, of martyrs and prophets singing the message of peace from the burning stake, could not fail to induce a general state of mental culture which should powerfully aid in the development of the art of music in a manner as successful as it was unanticipated. The Romantic character of the Christian era at once manifested itself in the adoption of a new tutelary deity for the tonal art. This was to be no longer the skilled archer, but a woman—the devout St. Cecilia—a martyr to the new faith, at whose tomb, in the catacombs of Rome (as depicted in the arabesque in the introduction of this book), the early Christians met together in secret, and chanted their hymns of sorrow in memory of her who had sealed her faith with her life.



THE EARLIEST HISTORY OF THE MUSIC OF THE CHRISTIAN NATIONS OF WESTERN EUROPE.



THE sacred songs and chants of the first Christians and earliest Christian communities were without doubt closely connected with existing tradition, and it is not without some significance that we point to the well-known traditions of the Hebrews and Greeks, because these nations occupied, as we have seen, the foremost place in the art of music in the classical and pre-classical eras. Although the melodies of the early Christians have not been preserved, yet our assumption is none the less probable. The hymn of praise chanted by the Lord and His disciples at the Last Supper (Matt. xxvi. 30, Mark xiv. 26) may have been some ancient Hebraic melody, and those psalms, the chanting of which was warmly recommended by the Apostles (see Ephes. v. 19, Col. iii. 16, James v. 13), probably comprised the whole liturgical treasure of the oldest Christian community of Jerusalem, and were preserved for the use of future generations of their co-religionists. Whether the method of singing adopted by the Christians varied from or closely resembled that of the old Hebrews, it is impossible to determine authoritatively. The accounts preserved to us seem to indicate that they were sung between precentor and congregation, or antiphonally between two half-choirs. Besides, the Israelites, at a period subsequent to the death of Christ, and even those that dwelt beyond Judæan territory, continued to sing in the old traditional style. Thus the Jewish historian Philo mentions that an Israelitish sect, existing about the middle of the

first century A.D., at Alexandria, known as the *Therapeutæ*, chanted their psalms and hymns antiphonally by choirs of men and women. Such traditions, coming direct from the Holy Land, were highly respected by the disciples of the new faith, and it would seem as if the existing Christian antiphonal chant had been gradually adopted by the Western Christian nations. St. Augustine (354—430 A.D.) says, "One cannot sing to the Lord unless he hath God in his heart, and no worthier songs could be found than the inspired Psalms of David."

The strong influence exercised by Greek traditions on the earliest formation of the music of the Western nations, we leave for future investigation. How was it possible to imagine that the sources of the Christian hymnology would have been other than those from which Christian architecture and painting descended? Lübke has justly remarked that "early Christianity assumed the garb of the decaying Grecian art." Much of the ecclesiastical architecture of the Western Christians was based upon a plan similar to that of the basilica, the Roman chamber of justice. Paintings of this period represent Christ as Orpheus, and as the "Good Shepherd," the prototype of the latter being the Greek Hermes, represented as bearing on his shoulders a wether.*

In the same way the tonal art of the new epoch, adopting from sheer necessity Hebrew, Greek, and Roman traditions, selected and preserved those which laid the foundation of a newer and higher development of the future. It may be here remarked that the acceptance of the traditions of one generation by another points to the continuity of human progress and the unbroken sequence of the powers of the human mind, from the earliest times to the present.

The antiphonal method of chanting the Psalms is attributed to Flavian and Diodorus, who introduced it into the Church at Antioch, 350 A.D.† A still earlier reference on the same subject is that concerning St. Ignatius (49—107 A.D.), who is said to have been a disciple of the Apostle St. John, and to have died the death of a martyr at Rome. The sacred historian

* Orpheus, by his sweet sounds, subdued the demoniacal and animal creation, and Christ, by His loving gentleness, overcame the like evil passions in man. The wether borne by Hermes symbolises the lost sheep saved from destruction in the parable of Christ. Numerous paintings both of Orpheus and Hermes are to be found in the catacombs of the earliest Christian communities of Naples and Rome.

† See "*Historia Ecclesiastica*," by Theodoret.

Socrates relates that Ignatius in a vision saw the heavens opened, and heard heavenly choirs praising the Holy Trinity in alternate chants, a method which so impressed the holy father that he caused it to be introduced into the Church at Antioch.*

It is on record that about the year 180 A.D., the Christian communities of Alexandria accompanied the chant of the Last Supper with the sound of the flute; but, notwithstanding this, there can be no doubt that originally the music of the divine service was everywhere entirely of a vocal nature. The persecution and oppression which so cruelly followed the early Christians must, as a matter of caution, have led to a very restricted use of instruments at their secret prayer meetings. The disciples of the new faith were compelled to seek refuge in secluded forests and subterranean passages, and there bewail in secrecy the deaths of the martyred. Music was not only a solace to them in their loneliness, but a sustaining and comforting power in their dying struggles. To illustrate this I would refer to the persecutions which the Christians suffered under Nero (64 A.D.) and Diocletian (284 A.D.),† in which, by the will of their merciless enemies, the followers of Christ were crucified, burned at the stake, or cast defenceless into the arena to be torn asunder by wild beasts. And yet even with the fear of such horrible and violent deaths before their eyes, their ecstatic enthusiasm upheld them to the last, and with holy rapture they chanted the praise of their new faith. Nor were such songs of victory in vain. The heart of many a persecutor was touched, and he became a convert to the faith of the Cross. The ashes of the martyred were piously collected and deposited in recesses hollowed in the rocks, and the number of such recesses in the Roman catacombs, which at that time served as Christian burial-places, is surprising. As time wore on, these cavities were enlarged and used by the brethren as chapels, and here they fortified themselves with sacred song and girded on their armour for new conquests. The author has

* "Vidit aliquando angelos hymnis alternatim decantatis sanctam Trinitatem celebrantes, et canendi rationem, quam in illa visione animadverterat, ecclesiæ Antiochenæ tradidit" (Socrates, "Historia Ecclesiastica," liber vi., cap. 8).

† Questionable as the declamation and song of Nero at the time of the burning of Rome may be—it is probably one of the many anecdotes which crept into the history of the emperor through Suetonius and other Roman authors—there can scarcely be any doubt that the Roman populace accused Nero of having fired Rome, and that to clear himself of such an accusation he shifted the guilt on to the Christians, who were thereupon persecuted with redoubled vigour.

trodden one of these subterraneous chambers, lit only by the aid of the torch, and pointed out as the tomb of the martyred St. Cecilia, concerning whose historical and musical importance the most conflicting views exist at the present day. After carefully weighing all the evidence now attainable, the author is of opinion that there can no longer be any doubt



Fig. 109.—St. Cecilia Playing on the Organ.
(From the Celebrated Painting by Carlo Dolce, in the Dresden Gallery.)

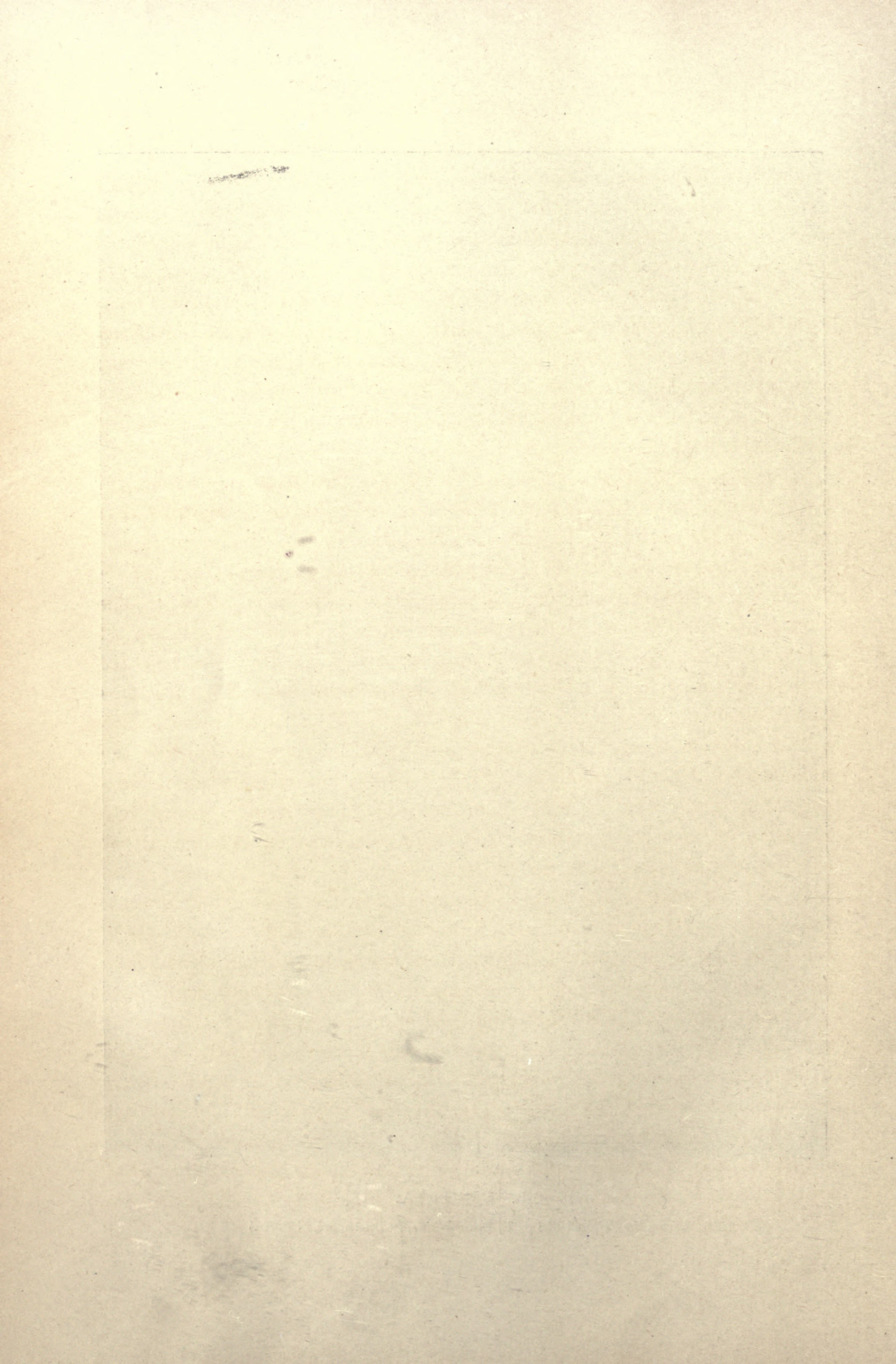
that St. Cecilia was really an historical being, descended from the noble Roman family Cæcilia, and that she died the death of a martyr during the reign of Marcus Aurelius (177 A.D.). In a fresco-painting of the seventh century, over the martyr's tomb, she is depicted wearing a richly-embroidered stola, the distinctive dress of the patrician families of old Rome. The circumstances of her death may have been somewhat distorted, but that she died a witness to the truth seems incontestable. It is re-

lated that just before her death she became the means of converting to Christianity both her bridegroom Valerianus and also her judge. On the eve of her martyrdom she was told that, on account of her noble descent, her life would be spared if she would recant and sacrifice to her former gods, and only on her firm refusal was the grim sentence carried out. It is on record, and by St. Augustine's own confession, that he was converted to Christianity solely by the divine power of music; and it appears to me but a fair deduction, considering the close relation in which St. Cecilia stood to that art, notwithstanding the doubt that has of late been cast upon such connection, that her conversion was analogous



ST. CECILIA.

(From the Original Picture by Domenichino, in the Louvre, at Paris.)



to that of Augustine. Remembering with what tenacity the Catholic religion clings to ancient tradition, and that it has ever regarded St. Cecilia as the patron saint of music, and also bearing in mind the intimate connection which has existed between music and Christianity, I am strongly led to the conclusion that a soul filled with enthusiasm for music must naturally have turned towards the doctrines of the new faith. It is no doubt an error to attribute to her the invention of the organ, for the primary principles of the construction of that instrument were already known in the East, but doubtless the dissemination of Christianity materially aided its general development.

The reverential affection for St. Cecilia was second only to that held for St. Sixtus; and on account of the immense number of pilgrims that flocked to the tomb of the martyred heroine, the exit of the crypt was enlarged into a spacious vestibule, that served as a chapel, from which resounded hymns of praise in honour of the saintly virgin. The custom among the disciples of the new faith of singing hymns to the glory of Christ, in times even anterior to this, is referred to by Pliny the Younger (62—110 A.D.). He tells us that on special feast days the Christians came together before sunrise to sing hymns of praise to Christ, antiphonal song predominating—a method of chanting distinctly showing the influence of Hebraic tradition. Music so thoroughly harmonised with the spirit of the new era that its praises were sung by mighty intellects in poetic pictures and parables. Thus Montanus, the reputed founder of the sect of the Montanists, in the second century A.D., exclaims, “I lie here like a lyre that is played by a divine plectrum;” and St. Clement, who died in the year 220 A.D., Presbyter of the Alexandrian Church, compares the *Logos*—i.e., divine reason—to a singer chanting eternal harmony and reconciling the antagonistic world to peace and concord.

The notion of a Catholic Church, as the representative of a universal and all-embracing faith, first began to dawn in the second century, and with it arose the desire to create a service of Church song which should readily adapt itself to all parts of the liturgy. Tertulian, Origen, and Clement of Alexandria relate many important facts in reference to certain attempts made in this direction in the third century. But the successful propagation of one common hymnology that should be acceptable to the whole Christian community, scattered as it was over many lands and

embracing many different nationalities, could only be achieved under the auspices of a Christian emperor like Constantine (306—337 A.D.), and his pious mother Helena. Both erected magnificent churches, the structure and size of which led to the introduction of new methods in chanting the psalms. The simple, unaffected chant of the congregations of olden times would not have harmonised with the architectural embellishments of the new church. Choirs of trained singers were therefore instituted, the existence of which strongly defined the line of demarcation between laymen and clerics, and although the hymns of the congregation were not entirely excluded, henceforth they were treated as of secondary importance only. At the Council of Laodicea (367 A.D.) it was prescribed, for the first time, that only those duly appointed should sing in Christian churches.

At the beginning of the fourth century, Pope Sylvester founded a school for singers at Rome. The production of *original* hymns—by which, no doubt, is intended a strain of poetry independent of all tradition—dates from the time of the partition of the Roman Empire (395 A.D.). The first writers of the new hymns of whom we have any authentic information were Bishop Hierotheus of the Greek Church, and Hilary, Bishop of Poitiers (355 A.D.). About the year 400 A.D. a certain section of the clergy strenuously opposed the introduction of any new melody into the Church service, but by the determined attitude of SS. Chrysostom and Cyprian their unfettered admission was secured. In the middle of the fourth century the reaction against the Christian faith, especially among the higher classes, was so strong that it threatened any further development of Church music; and, indeed, if the Emperor Julian the Apostate (361—363 A.D.) had reigned but a short time longer, the future of Church song would have been seriously endangered. He boldly advocated the use of the pompous heathen ritual, to the exclusion of the prevailing simple and pure Christian service. But St. Jerome, anxious to uphold his Master's faith, warned his congregation against the degraded and wanton songs of the heathens, further anathematising the shamelessness of the songs of the Roman drama. With exuberant earnestness the good father insisted that a Christian maiden should be entirely ignorant of the flute and lyre, and therefore of the debased purposes for which they were employed. But notwithstanding these laudable efforts to keep the Christian service free from all pernicious influences, and the anxious desire to

improve, elevate, and mould it into one common form for the whole of the Christian Church, it was not till the time of St. Ambrose (333—397 A.D.) that that success was achieved which established the song of Christianity on a basis so firm that it lasted unchanged for 200 years.

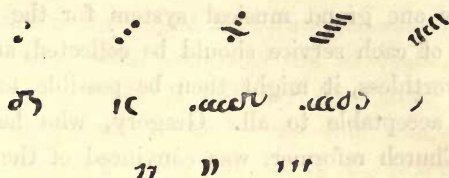
St. Ambrose founded his system on that of the ancient Greeks, adopting the Phrygian (D to D), Dorian (E to E), Hypolydian (F to F), and Hypophrygian (G to G) scales, which were henceforth known as the "Ambrosian" or "authentic" scales. It should be specially noticed that the Lydian scale—corresponding to our C major—was omitted, and although so natural to modern system, was apparently very antagonistic to the musical feeling of that period.*

Although we are not in the possession of any melodies based on the Ambrosian scales, still, if we bear in mind the efforts which St. Ambrose made to connect his system with that of the Greeks, we may with some reason conclude that his melodies were chiefly of a metrical character—*i.e.*, based on the syllabic contents of the text. This supposition is supported by the opinion of the celebrated monk Guido of Arezzo, who flourished in the eleventh century. The Ambrosian chant was probably of a declamatory character, the tone, as with the Greeks, being entirely subordinated to the words; and it is not at all unlikely that certain of those responses of the modern Roman Catholic Church which are more often recited than sung, have grown out of the Ambrosian system.

Whatever the true chant may have been, and however much the tone was fettered by the words, it is historically proved that it was capable of grand and soul-stirring effects. St. Augustine, when referring to the Christian chant, which he first heard at Milan, exclaimed, "O my God! when the sweet voice of the congregation broke upon mine ear, how I wept over Thy hymns of praise. The sound poured into mine ears, and Thy truth entered my heart. Then glowed within me the spirit of devotion; tears poured forth, and I rejoiced."† The chant which so powerfully affected St. Augustine was one that had been introduced by St. Ambrose into Milan at the time he was bishop of that city, in the

* Our author here differs from the usual system of nomenclature adopted in the Church. The correct names would be Dorian (D to D), Phrygian (E to E), Lydian (F to F), and Mixolydian (G to G).—F. A. G. O.

† "Confessions of St. Augustine," ix. 2.



The Neume was a decided improvement upon the alphabetical notation of the Greeks and Romans, as it more clearly indicated the modulations required of the voice.

The dissemination of the Ambrosian chant brings us to an important epoch in the early history of the music of the Western nations, dating from the Apostolic era to the end of the sixth century. In dealing with that period known as the Gregorian, and which may be regarded as the commencement of the second epoch of Christian Church music, we shall note a marked divergence from the traditions of the classical age, more decided and important than that of the Ambrosian system. In closing our review of the latter system, we may remark that it was about the year 508 A.D. that Paris became the capital of France. This apparently extraneous information is really of great importance to the history of music, for when, 600 years later, Paris was the centre of mental culture, a musical school was instituted there, whose reforming influence made itself felt throughout Europe.

CHAPTER VII.

FROM THE TIME OF THE OLDEST CHRISTIAN HYMNOLOGY TO FRANCO OF COLOGNE.

At the time Gregory was elevated to the Papal See (590 A.D.) the Ambrosian chant had lost much of its early purity and dignity, and an anxious desire had grown up amongst the people to possess a newer and freer musical Church service than that which had hitherto been theirs. To create a service which should satisfy this craving was no easy task, because of the many varied methods of chanting certain portions of the liturgy in use throughout Christendom. It was necessary, therefore,

if there was to be one grand musical system for the Church, that the essential elements of each service should be collected, and after rejecting that which was worthless, it might then be possible to adopt a method which should be acceptable to all. Gregory, who had already done a great work as a Church reformer, was convinced of the necessity of such a common chant for the success of his Master's faith, and undertook the arduous duty. Thoroughly impressed with the importance of his serious undertaking, he so energetically set about his self-imposed task, that during the comparatively short period of his reign (590—604 A.D.) he succeeded in entirely re-constructing and re-modelling a hitherto heterogeneous service into one harmonious whole. His success was so great that it may fairly be asserted that his efforts liberated music from the fetters of the prosody and metre of ancient poetry, and laid the foundation for a free and independent art.

The chant, as now arranged by Gregory, differed from the Ambrosian in that it was no longer recited, nor governed by the length or quantity of the syllables or the metre of the language, but consisted of continuous melodies, the length of each tone differing but slightly in value. It possessed something of that peculiarly impressive character belonging to the Church chorale, so adequately fitted for its divine purpose, partaking of that seriousness and majestic dignity which makes the chorale a fitting offering to Him who is far above time, space, and the accidents of every-day life.

The Gregorian chant was termed *Cantus planus* or *Cantus choralis*. The first name was given to it on account of the even, measured movement of its melody,* the second term, *Cantus choralis*, signifying that the melody was not to be sung by a single person, but by the chorus or congregation. The participation of the latter, however, was somewhat limited, as Gregory directed that it should be chiefly sung by the duly appointed choirs. The Gregorian chant also received the name *Canonicus*, because all liturgical texts were provided with special melodies that were to be used by the united church as canonical, and hence arose the term of *Cantus firmus*—i.e., fixed chant. The Gregorian antiphonal—i.e., the richly-ornamented codex containing the new songs of the ritual—was chained to the altar of St. Peter's at Rome, thereby signifying that the

* *Cantus planus* literally translated is "plain chant."

contents were to remain unchanged for future generations. Gregory added to the four Ambrosian scales, known as the *Authentic*, four others which received the name of *Plagal*, or oblique. The latter he constructed by prefacing each *original* scale with its last four tones—*e.g.*, in the first scale (D—D) the four final tones are A, B, C, D; these he placed an octave lower, at the same time putting them before the initial note of the scale, viz., D. The new scale thus formed ranged from A to A, and the whole eight scales, *i.e.*, the four *Authentic* and the four *Plagal*, were then called *Church modes*, and written as follows:—

No. 111.*

Dorian.

Hypodorian.

Phrygian.

Hypophrygian.

Lydian.

Hypolydian.

Mixolydian.

Hypomixolydian.

It will be noticed that the initial note of the *Authentic* scale becomes the fourth note of the *Plagal* scale. The latter scale appears to stride upwards to attain its fourth tone, feeling this to be its true basis (notwith-

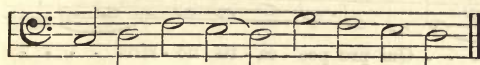
* I have added the commonly received names of these eight scales, or modes.—F. A. G. O.

standing in theory its *initial* note would be its *ground-tone*); and in a like manner does the Authentic scale recognise in this one and the same tone its first and ground note. This will explain why the melodies of the Plagal scales have their movement upwards, and why those of the Authentic, always returning to their bass note, have the character of rest. : Ambros expresses this feeling in the following somewhat fanciful words :—" Without requiring aid, the Authentic unites with the Plagal at its middle (or fourth) tone, representing, as it were, self-relying man ; whilst the Plagal, in endeavouring to reach its authentic tone, has the character of dependent woman." Moritz Carriere carries this comparison even still further :—" The Authentic symbolises the satisfying and ever-returning movement of Divine life, the Plagal symbolising the longing and striving of the world to find in the Divine—*i.e.*, the Authentic—both peace and rest." And we can further add that the general character of melodies based on Authentic scales might be likened to the expression of faith and hope in the Divine Lord depicted in mediæval pictures of saints and angels, whilst Plagal melodies would seem to suggest pictures of the penitent Magdalen yearning for Divine forgiveness,* and of the Mater Dolorosa, and the suffering martyrs, all of whom were yet of this earth.

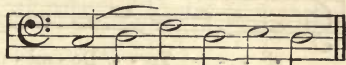
It is undeniable that the Authentic melodies possess a sensuous charm capable of inducing deep religious fervour. A somewhat similar feeling, however, is engendered by Plagal melodies, because of the aversion to construct melodies on scales which have a semitone between the seventh and eighth, the seventh of all Plagal scales (with the exception of the sixth from C to C) being a full tone below the octave. Only one other of the eight Gregorian Church modes, viz., the fifth (from F to F), possessed a leading note. Even when melodies were based on these two Church modes the semitone was often avoided. Again, the strong dislike of employing the third of the tonic, especially in ascending passages, invests Gregorian melodies with an undefinable and mystical character. In order to illustrate this the better the opening phrases of a few ritual chants are appended, the effect of which would be intensified if one could imagine them chanted in solemn strains from the altar, without any attention being paid to time.

* The upward glance depicted by all mediæval painters, with its intense feeling and devotional earnestness, has been termed specifically "the Catholic expression."

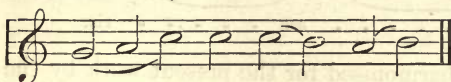
No. 112.

a NB.

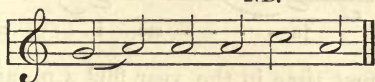
Lau - de dig - num ca - nat sanctum.

b NB.

Glo - - - ria Patri.

c NB.

Rex - - - Sanc - to - - rum.

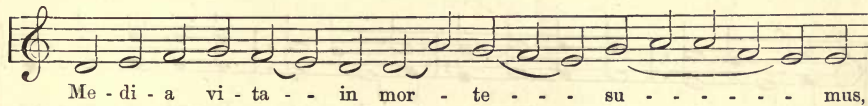
d NB.

Gau - de Ma - ri - a.

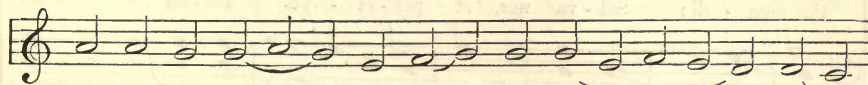
(*a*) Metensis minor, by Petrus. (*b*) From Banchieri's "L'organo Suonarino." (*c*) Letania, by Ratpert. (*d*) Cignea, by Notker Balbulus.

An example of a Gregorian melody with a more extended range will be found in the celebrated "Media vita in morte sumus" of Notker Balbulus, monk of St. Gall (912 A.D.). The idea was suggested to Balbulus on seeing certain workmen engaged in the construction of a bridge across a yawning chasm.* The following song of Adalbertus, noted down for the

No. 113.

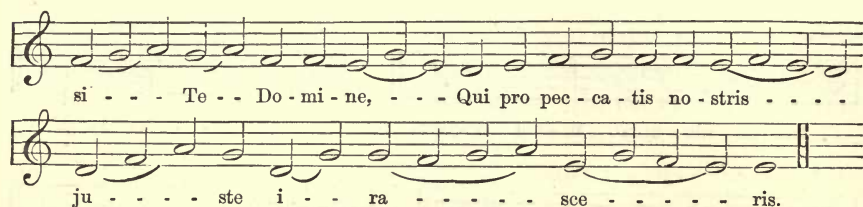


Me - di - a vi - ta - - in mor - te - - - su - - - - - mus,



Quem quæ - ri - mus - - - ad - ju - to - rem - - - - - ni - -

* The chorale, "In the midst of life," still in use in the German Protestant Church, is an imitation of that of the monk of St. Gall, viz., No. 113. The extraordinary independence of the tune, in reference to the meaning of the words, will be at once evident on comparing the number of notes that are appropriated to the short unaccented final syllables, *e.g.*, in the word *adjutorem*, the final syllable *rem* having no less than five tones. It must not be supposed, however, that such melodies were chanted in tones of equal length, for although they were of a solemn and serious character, rhythmical singing was entirely left out of sight, no attention being paid to the length of the syllables. But the emphasis to be attached to a word, in its relation to the meaning of the context, was indicated by a special musical accent being given to it. By this means the text regained somewhat of that material weight which it had lost when subordinated to the musical phrase. In such a manner, therefore, must we suppose Notker's melody to be chanted, final syllables being slurred over and sung rather hurriedly, and with less stress than accented syllables. In order to gain a clear notion of such a method, and of the impressive effect of these melodies, it is necessary that one should listen to the chanting of a priest or acolyte in Catholic churches where the Gregorian chant is still in use. The ascending passages in the melody, No. 113, on the words *morte* and *juste*, fill one with apprehensions of approaching death, consciousness of guilt, and Divine retribution.



first time in the year 992 A.D., and harmonised for the present work by the author, conformably to the spirit of the tune, is also of interest, and all the more so as it is still sung by the Catholic population of Bohemia.

No. 114.

THE SONG OF ADALBERTUS.

O Do - mi - ne, mi - se - - re - - re! Sa - lus es to -
tius mun - di: Sal - va nos, et per - ci - pe Do - mi - ne vo - ces
nostras da cunctis O Do - mi - ne pa - nem pa - cem no -
- stræ ter - ræ Ky - - ri - e e - lei - - - - son.

The Gregorian system was now generally adopted by Christian congregations, and new directions were promulgated as to the performance of the Mass. Gregory also divided the *Kyrie* into three parts, viz., the *Kyrie Eleison*, *Christe Eleison*, repeating the *Kyrie* as the third section. Immediately following the *Kyrie* came the *Hymnus Angelicus* (known to-day as the *Gloria in excelsis*), which was then succeeded by the Collects or Orations for the priest. The *Graduale*, *Alleluia*, and *Sequentia* were then inserted between the Epistle and Gospel, both the latter being recited by the deacon. Next came the *Credo*, which was sung by the chorus, followed by the *Offertory* (special Offertories being appointed for special festivals), and the *Sanctus* and *Benedictus*. The officiating priest then intoned the *Pater noster* and the *Communio*, the chorus frequently responding "Amen," and the Mass terminated with the *Agnus Dei* and *Dona nobis pacem*. The arrangement of the Mass as it then stood has remained unchanged to the present day, and has been the groundwork on which some of the noblest musical compositions have been raised into monuments of imperishable grandeur. This remark may be applied with as much truth to the works of early masters like Josquin des Près, Orlando Lasso, and Palestrina, as to the relatively modern Sebastian Bach, Mozart (*Requiem*), Beethoven, and Cherubini. The *Introit*, formerly chanted by the priest at the commencement of each division of the Mass, was henceforth intoned in the solemn Gregorian manner.

The introduction of the *Introit* into the service of the Church is attributed to Pope Celestine I., who died in the year 432 A.D.; but although this is not clearly established, yet we know with certainty that Gregory the Great prescribed a special *Introit* for every Psalm, and most probably one for each division of the Mass.

It was not alone the Catholic Mass, however, that gained so much from the Gregorian chant, for the latter adapted itself equally well to the hymnology of the Christian Church, whose service, throughout the mediæval ages, had been chanted in the Latin language. At a time prior to the Ambrosian chant we meet with both Greek and Latin hymns; indeed, the *Kyrie Eleison* was adopted from the Greeks by the Latin Church as early as the third century, if not before, and Hilary, Bishop of Poitiers, in the fourth century, is accredited with having introduced, one century later, the *Gloria* in its present form into the Mass.

Amongst the most celebrated of the Ambrosian hymns are those beginning "O lux beata Trinitas," and "Veni Redemptor gentium," the "Te Deum Laudamus" being but a translation by St. Ambrose from the Greek. Gregory wrote several hymns, the melodies being supplied by his "singing-masters." Ten of these hymns are still extant; that used at the celebration of the Holy Eucharist, beginning "Rex Christe factor omnium," the favourite of Martin Luther (see his "Table Talk"), is deserving of special mention. The hymns of Fortunatus, Bishop of Poitiers, who died 600 A.D., should be noted, and particularly the impressive Passion hymn, "Pange lingua gloriosi."

A very important section of the Catholic liturgy was that occupied by the Sequences. The general character, however, which they assumed in the later period of the Middle Ages cannot be supposed to have been the same as that of the Gregorian era. Still, there can be but little doubt that they constituted part of the ritual as far back as the third and fourth centuries. Originally they were used by Christian congregations, more particularly from the time that duly-appointed singers were introduced, and when the Latin language gained such an ascendancy in the Church as to exclude the participation in the service, to any extent, by the people. Their part in the service, now that the Mass was chanted in the Latin tongue, was restricted to the chanting of the Kyrie Eleison, the Alleluia and Amen, and as these responses had formerly been sung by them, their purport was perfectly intelligible. It was owing to the popular use of the Kyrie and the Alleluia, and the desire to afford the congregation an opportunity of more fully joining in the service, that the Sequences were introduced into the ritual. They consisted of short Biblical and liturgical passages called "Tropes," and served to prolong the Kyrie. Similar passages, called "Jubilus," were added to the Alleluia, enabling the congregation to express their joy in exulting strains on the full, open vowel sound of *a*, the final syllable of *jubila*. Subsequently texts, and even whole hymns, were substituted for the vowel sound. As the Tropes followed the Kyrie, and the Jubilus the Alleluia, they were called "Sequences," from the Latin *sequi*, to follow.*

* It must be remarked here that "Tropes" had another and important signification, viz., the special ending denoting the specific Church mode to which each *Cantus firmus* belonged. It is a matter of no difficulty to distinguish between the two kinds of Tropes, as the former

The Sequences, especially the oldest that consisted of a single vowel, illustrate the Gregorian chant in its strongest antithesis to the Ambrosian song. In the former the method of completely subordinating the text to the tone was carried to its extreme; the tone was not only master, but also the tyrant of the word, a strange contrast to that dominating power exercised by the text over the tone in ancient music. And yet such extremes were necessary if music was to become a self-dependent art. It was imperative that the tonal art should cast aside the metrical and syllabic letters which had held it bound for so long. Without such independence it could never have attained that free sphere of action which it acquired in vocal music in the sixteenth century, and in instrumental music in the eighteenth century. The marked contrast between the uneven rhythm of the Gregorian chant, and the measured, rhythmical chorale of the Protestant Church, is best seen in the old Sequences. The latter are invested with a character of absolute freedom, strikingly impressive to the hearer. On the Good Friday of 1851 the author was in Rome attending service in the Sistine Chapel, and was much impressed by certain of the solo melodies, which he regarded, and still regards, as survivals of the oldest kind of Gregorian Sequences preserved by tradition for upwards of 1,000 years. They were very peculiar; indeed, one-half were chanted in equally measured tones, whilst the other appeared to be an aimless wandering among sounds, similar to the songs of the Alpine shepherd. One could almost have imagined that one heard the shepherd lad David singing upon the mountain slopes a half-reverential and half-jubilant song to the Almighty, the effect of which was all the more heightened as the melody was sung by a wonderful mezzo-soprano voice. It must be added that even later, when the Sequences and other musical effusions had appropriate Biblical passages added to them, rhythm was ignored, and the text was specially called "prose," which will somewhat help to prove that the Sequences retained part of their original musical freedom.

The Gregorian chant, as arranged by Gregory and his immediate successors, may be said to have remained unchanged from 590 to 814 A.D. We might even extend this period, if we regard the chant merely as the expression of homophonic song, and apart from attempts which were added to the Kyrie to prolong the service of the Mass, whilst the latter were mere theoretical signs indicating the special mode to be used.

subsequently made at part-writing. Taken in a more general sense, the Gregorian chant may be said to reach the threshold of the seventeenth century. In the ritual of the Roman Catholic Church it has been preserved even up to the present day. Many of the melodies chanted by the priest and choristers in the services of the Roman Catholic Church, and which were formerly directed to form part of the *Concentus*, are either Gregorian or evince strong characteristic features of the Gregorian song. Such are the Introits, many antiphonal Psalms, almost the whole of the Sequences, hymns, and special liturgical passages sung by the officiating priest between the choral parts of the Mass. All those ritual chants which were recited in declamatory tones, and in the manner known as *Choraliter*, and which from the earliest times were directed by the choral teachers of the Church to be governed by the *Accentus*, are no longer to be regarded as specialities of the Gregorian chant, and indeed they never were, although so much prominence was given them by Gregory in the musical part of the liturgy.* The *Accentus* lacks just that one thing so characteristic of the Gregorian chant, viz., the emancipation of the tone from the syllabic accent. We must, therefore, conclude that Gregory accepted the *Accentus* from pure reverence to Ambrosian tradition. On the same system are composed certain antiphonal Psalms and Responses, the Collects, Lessons, Epistle, and Gospel, all delivered in a kind of intoned recitative rather than in melodic song. Indeed, most of these are recited on a single tone, only the verse, half-verse, cadence, and half-cadence being marked by a strictly prescribed melodic formula of limited compass.

In order to perpetuate his new system of song, Gregory instituted a musical academy at Rome on a scale of great magnificence. This school became so famous that in a very little time the praise of the *Cantus Romanus* was sounded in all lands. The founder personally instructed at his academy, and years after his professorial chair was pointed out as that from which the learned dignitary listened to the exercises of the students, or it is even said threatened with the scourge those who made mistakes. The *Cantus planus* spread with surprising rapidity over the whole of Central Europe. In the year 604 A.D. the Pope sent singers to England. The

* One can clearly see here how little the literal rendering of a word should influence us in arriving at its meaning. *Choraliter* (*modus legendi choraliter*), instead of implying choral or melodic song, really means "intoned recitation."

successor of Gregory to the Papal chair was solemnly acknowledged by the Western nations as the supreme head of the united Church, and this greatly tended to the speedy diffusion of the new musical ritual. In the year 660 A.D. Pope Vitalian permitted certain monks of the Romish Church to teach the Gregorian chant in Brittany; and in 758 A.D., at the request of King Pepin, Pope Paul sent two delegates to instruct the Franks in it. The result was that Pepin re-modelled the Gallic service both in Paris and Metz after the manner of the Church of Rome. In 678 A.D. Bishop Benedict of York invited Roman singers to England. Boniface, the Apostle of the Germans, introduced the Romish ritual into Fulda in 744 A.D., and probably at the same time into St. Gall, a monastery in Switzerland founded by St. Gallus 614 A.D. And yet, notwithstanding such wide diffusion of the Gregorian chant, it retained all its original features. Charlemagne, hearing the Papal song at Rome in 790 A.D., became one of its most enthusiastic promoters. He erected similar schools to that of Gregory, at Soissons, Orleans, Sens, Lyons, Cambrai, Toul, and Dijon; and in Germany at Mayence, Reichenau, Hersfeld, Korvey, Treves, Eichstädt, Regensburg, and Würzburg. The august emperor was greatly assisted in his undertakings by Pope Hadrian I. (772—795 A.D.), and was presented by that Papal dignitary with autograph copies of the Antiphones. The emperor's zeal for the new ritual may be inferred from the proclamations promulgated at Aix-la-Chapelle in 803 A.D., and at Diedenhofen in 805 A.D., directing that the Gallic song should be superseded by the Roman. He occasionally conducted the choir at Aix in person, expressing his disapproval by brandishing his staff before the delinquents.

Meanwhile instrumental music had begun to develop itself in Christian lands. To the organ, the instrument specially appropriated by the Church for its service, we shall devote our first attention. The Israelites, Greeks, and Romans had already a knowledge of this instrument, the *Organum pneumaticum* and the *Organum hydraulicum* being known in the classical ages. The *Organum hydraulicum*, or water-organ, was a great favourite. It was used more in the house than in the temple, and Nero is said to have possessed a great number of them. In the fourth century A.D. the organ was regarded chiefly as a secular instrument.

Our illustration (Fig. 115) shows that the Roman hydraulic organ described by Vitruvius was superseded by the pneumatic about the year

350 A.D. That the latter was also used for secular purposes is clearly evidenced by the joyous gesticulations of the female singers and musicians taking part in the performance. It will be observed that the small pneumatic organs are being supplied with air by blowers treading the bellows.

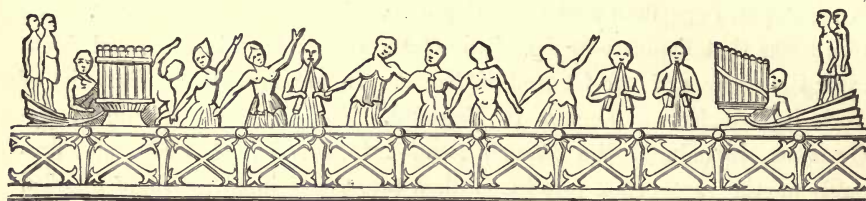


Fig. 115.—Pneumatic Organs of the Fourth Century.

Many improvements in the organ were made by the Byzantines, and Byzantine emperors are known to have presented organs to Pepin in 757 A.D., and, later, to Charlemagne. Some writers have accredited the latter emperor with the introduction of the organ into the service of the Western Church, by reason of his gift of one of these instruments to Aix-la-Chapelle; but others assert that this was owing to Lewis the Pious, who first introduced the organ into Germany about 822 A.D. In 860 A.D. there were numbers both of organ-builders and performers; and towards the end of the century the Germans are said to have imported organs into Italy. In the eleventh century organs were used for divine service in the churches of Erfurt, Magdeburg, and Halberstadt, cities of Eastern Germany, and it was about this time that they were imported into England and France, where they were also used for divine service.

Our next illustration* (Fig. 116), taken from a Cambridge manuscript,

* It has been shown, however, that this very curious example of an old organ is a copy of a still older drawing extant in a manuscript now at Utrecht, but formerly in the British Museum, known as the Utrecht Psalter, to which considerable attention was attracted a few years ago in consequence of its containing the oldest known copy of the Athanasian Creed. If this manuscript is of the fifth or sixth century, as is generally supposed, it goes far to prove, *inter alia*, the existence of organs in England long before the Conquest, and *possibly* in the days of St. Augustine of Canterbury. Indeed, it would appear from some writings of Bishop Aldhelm that he claimed to have introduced an organ into this country in the seventh century. He speaks of it as "a mighty Instrument with innumerable tones, blown with bellows, and enclosed in a gilded case." Moreover, William of Malmesbury speaks of an organ which was given by St. Dunstan to Malmesbury in the reign of Edgar, and states that the bellows were filled by the agency of *hot water*—which seems strange.—F. A. G. O.

is a faithful representation of one of the old English church organs, and is very interesting on account of the whimsical, droll manner in which the performer is seen communicating with the blower.

During the first thousand years after Christ stringed instruments were in the ascendant, and we may divide these into two great classes—viz., those played with the hands and those played with the bow. Of the former, the

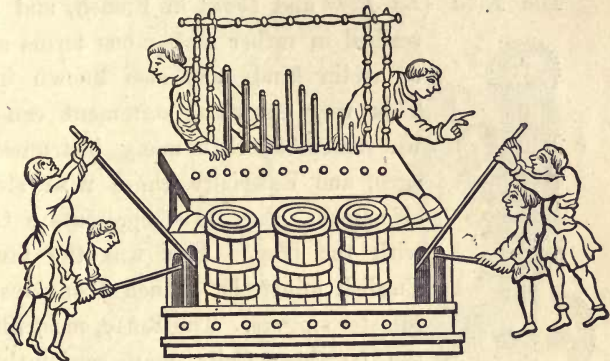


Fig. 116.—Ancient English Church Organ.

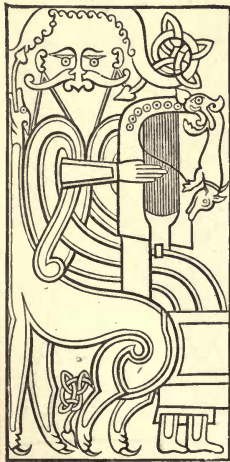


Fig. 117.—King David Playing upon the Harp.
(From an Irish Miniature of the Eighth Century.)

oldest were unquestionably harps imported from the East. The copy of a miniature of the eighth century (Fig. 117), representing King David playing on the harp, would, notwithstanding the barbarously primitive design, lead us to conclude that this instrument at that time was richly ornamented.

Another old instrument is the *Organistrum*, a faithful conception of which may be gleaned from Fig. 118. We first meet with it in the ninth century. In shape it is like an enormous guitar, having two ventages and three strings, the latter being set in vibration by a crank. The eight movable bridges seen in our illustration could be raised and lowered, thereby enabling the performer to produce tones other than those of the strings themselves.

The *Organistrum* originally required two performers, viz., one to turn the crank and the other to manipulate the bridges, but when its enormous size was subsequently reduced, one performer sufficed.

In France it was known as the *Rubelle*, *Rebel*, *Symphonie*, and *Chifonie*. Prætorius, a German musician of the latter end of the sixteenth and of

the early part of the seventeenth century, speaks of it as the "peasant's or strolling woman's lyre, which is played with a crank, the left hand manipulating the keys."*

The *Rota* (*La Rote* and *Crout* in French, and *Crwth* in Welsh), described in rather ambiguous terms as of the harp, cithar, or violin kind, was also known in the ninth century. This very equivocal statement can be best explained if we remember that many instruments of the mediæval ages, and especially those with strings, had a plurality of names. Fig. 119 represents a German *Rotte*, played with the bow. This was the favoured instrument of English minstrels, French Trouvères, German Minne and Meister singers. The *Rotte*, most likely appropriated from the Northern Celts, may, conjointly with the *Rebab*, or *Rabab*, introduced into Western Europe from the East by the returning Crusaders, be regarded as the fore-runners of all our modern stringed instruments that are played with the bow, viz., the violins and basses. Indeed, one may almost positively assert that it is entirely to the combination of the *Crout* and the *Rebab* by the people of Central Europe that we

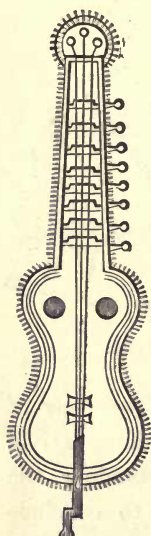


Fig. 118.—
Organistrum of
the Ninth
Century.

are indebted for the violin of to-day. The *Crout* may be said to have furnished the body, and the *Rebab* the neck, pegs, and bow, as the triangular-shaped bow of the *Rotte* (*Crwth*), Fig. 119, is less like the modern bow than that of the *Rebab*-player (Fig. 73, p. 107).

Figs. 120—122 represent mediæval Psalteries. It is curious to note how instruments bearing the same name completely change their character in course of time, for, beyond the strings, the instruments in these three illustrations have little or nothing in common, and the dissimilarity between these and Fig. 54 is even greater.



Fig. 119.—Performer on
a Three-stringed Crout,
or Rotte.

* "Syntagma Musicum," by Michael Praetorius, vol. ii., p. 49.

The quadrilateral-shaped Psaltery of the ninth century (Fig. 120) bears the nearest resemblance to the Israelitish Psaltery (Fig. 54). Those of the



Fig. 120.—Performer on a Square Psaltery of the Ninth Century.



Fig. 121.—Performer on a Circular Psaltery of the Twelfth Century.



Fig. 122.—Performer on a Psaltery of the Fourteenth Century.

twelfth and fourteenth centuries have, on the contrary, an entirely different construction, the former reminding us somewhat of the Hebraic Hasur (Fig. 55). The two following illustrations (Figs. 123 and 124) of

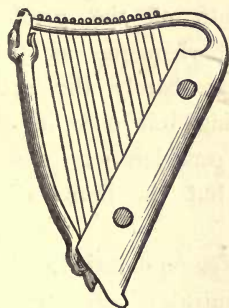


Fig. 123.—Fifteen-stringed Harp of the Twelfth Century.

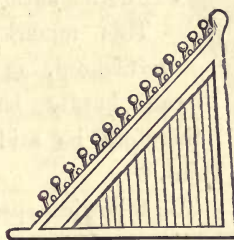


Fig. 124.—Triangular Saxon Harp of the Ninth Century.

triangular Saxon harps possess a striking affinity to the Phœnician Nablum, although that of the twelfth century has the addition of a pole.

We close our survey of the mediæval stringed instruments with illustrations of two tablets taken from the cathedral at Schwerin, bearing the

date 1375 A.D. Fig. 125 represents an angel, and Fig. 131 King David, both performing on a stringed instrument that appears to be a combination of the Rebec and Rotte, although from the body of the instrument being more developed than the neck, it is more akin to the latter than to the former.



Fig. 125.—An Angel Performing on a Stringed Instrument.

(From a Tablet in the Cathedral at Schwerin.)

The Neume notation employed in writing the Gregorian chant was the system almost exclusively adopted by church choirs, monasteries, and academies founded for the dissemination of sacred song. Sometimes, however, secular melodies were noted by this method, of which the following Lament, written and composed in 814 A.D., on the death of Charlemagne, may be cited as an example. The simple, popular character of the melody and its poetical contents speak of the great love in which Charlemagne was held by all Christendom. This specimen of Neume musical notation, which is taken from La Croix, is probably of the eleventh century. Its rendering into our modern system will enable the reader to gain a clear impression of the dolorous song that was chanted alike by Franks and Germans on the death of the great emperor, both nations claiming Charlemagne as their ruler. This remarkable melody has barely the extent of a tetrachord, as the C, occurring but once in each verse, can hardly be taken into consideration, and it may therefore be said that it has but the limits of a major third.*

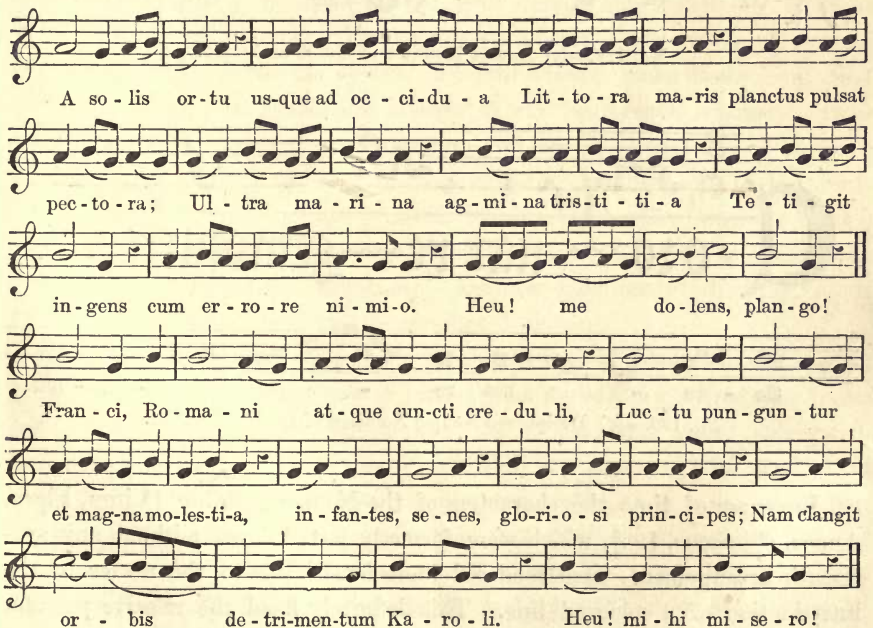
The following specimens of the Neume notation, of the tenth, eleventh, twelfth, and fourteenth centuries, afford a clear illustration of the changes which the system underwent from the time of its invention to its decadence and replacement by a newer and more intelligible method.

* Thus, nearly 1,000 years before Rousseau wrote his famous melody of three notes, it was shown that a national song, which should be at once simple and melodious, could be so written.

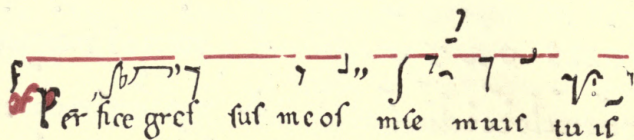
No. 126.

A SOLIS ORTU
 V SQUE AD OCCIDU-
 L PTORIS MARIS
 P LANCUS PULSAT PULSAT
 V LITTE MARINAE
 AGMINA TRISTITIAE
 T ETIGIT INGENS
 C UM ERRORE NIMIO
 H EU ME DOLENS PLAN-
 GO;

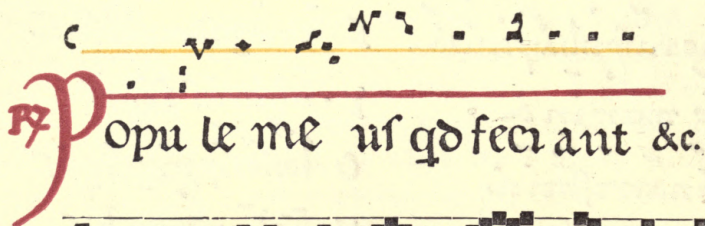
FRANCI ROMANI
 ET QUAE CUNCTI CRE-
 DULI
 LUCU PUNGUNTUR
 ET MAGNAMOLESTIAE
 INFANTES SENES
 GLORIOSI PRINCIPES
 NAM CLANGIT ORBIS
 DETRIMENTUM KAROLI
 HEU MIHI MISERO ;



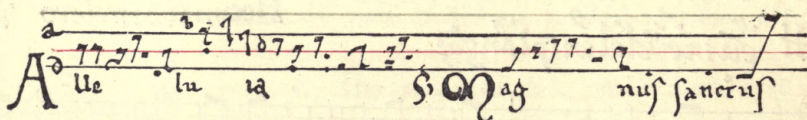
A so - lis or - tu us - que ad oc - ci - du - a Lit - to - ra ma - ris planctus pulsat
 pec - to - ra; Ul - tra ma - ri - na ag - mi - na tris - ti - ti - a Te - ti - git
 in - gens cum er - ro - re ni - mi - o. Heu! me do - lens, plan - go!
 Fran - ci, Ro - ma - ni at - que cun - cti cre - du - li, Luc - tu pun - gun - tur
 et mag - na mo - les - ti - a, in - fan - tes, se - nes, glo - ri - o - si prin - ci - pes; Nam clangit
 or - bis de - tri - men - tum Ka - ro - li. Heu! mi - hi mi - se - ro!



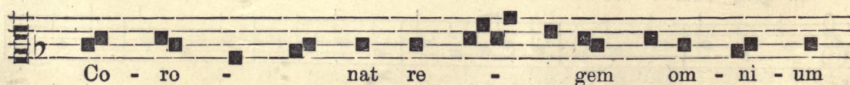
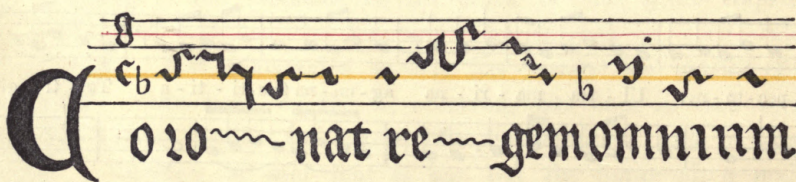
No. 127.—(a) Neume Notation of the Tenth Century.



No. 128.—(b) Neume Notation of the Eleventh Century, deciphered by Martini.



No. 129.—(c) Neume Notation of Guido of Arezzo.



No. 130.—(d) Deciphered Neume Notation of the latest period.

In course of time the characters of the Neume notation (Virga, Flexa, Ancus, Climacus, &c.), which were formerly jotted down without any systematic arrangement, were rendered more intelligible to the reader by the introduction of a coloured line. This definitely fixed the relative position

of the signs, and made their interpretation a work of comparative ease (see *a*). Should this line be of a red colour, F was the tonic, and all melodies based on this began and ended on F; if of a yellow colour, C became the tonic (see No. 128). In the eleventh century both lines were used in noting the same melody, the range of a fifth from F to C being then clearly established (see example *b*). The celebrated Guido of Arezzo added two more lines (see *c*), and it is indeed remarkable to note how near the four lines thus formed approach our present five-lined stave. The Italian monk not only employed the lines to designate certain tones, but also utilised the spaces for the same purpose. In passing, we may notice that Guido substituted a green line for the yellow line denoting the C, the fifth below, F retaining its original colour. The uncoloured lines represented D and A, so that the range now acquired extended from C below the first line to D above the fourth line, thus consisting of nine tones. In the fourth example (*d*) traces of the old Neume system are still visible, notwithstanding that the notation is that of the fourteenth century. It is interesting to notice how the characters of the eleventh century, used in No. 128, foreshadow those of the fourteenth century, used in No. 130, the latter of which were not inaptly termed by some musical historians "engrossed notation," Ambros facetiously alluding to it as the "nail and horse-shoe" system.

Amongst the schools established in England for diffusing a knowledge of the art of music, that founded by Alfred the Great at Oxford was the oldest and most celebrated.

Fig. 131.—King David Playing on a Stringed Instrument.

(From a Tablet in the Cathedral at Schwerin, 1375 A.D.)

That theory as well as practice was studied at this school is unquestionable, as it is on record that in the year 886 A.D. the king bestowed on one of the teachers of theory, by name John, the title of "Professor of Music," which is probably the first appellation of



its kind. In France the school of Metz held the honoured place. The reputation of this school was so great that the *Cantus Mettensis*, i.e., the chant of Metz, or, in German, "Mette," was universally adopted by the Catholic Churches at matins, and at the grand festivals. The monastic school of Fulda, owing to the indefatigable energy of the Abbé Rabanus Maurus (776—856 A.D.), held the foremost place in Germany. But the lustre of both Metz and Fulda was eclipsed by the famous school of St. Gall, in Switzerland, to which we have already referred. It is to the renowned monk Tuotilo, who died 915 A.D., that the special merit belongs of having improved the Tropes, more particularly in their relation to the Kyrie. Ekkehard says that Tuotilo, who, it should be mentioned, was poet, painter, and sculptor, as well as musician, played Tropes of his own composition to the accompaniment of the Rotte and Psaltery, "in a remarkably sweet manner."*

Reference should now be made to the famed monk of St. Gall, Notker Balbulus, and to his work on the development of music, a treatise but little inferior to that of Tuotilo. We have already referred to Notker's celebrated "*Media vita*," a chant which owed much of its popularity to its subsequent adoption by Christian warriors and monks as their battle-song.

It is to the St. Gall monk that we are indebted for a nobler and

* We must here again draw the reader's attention to the high position which the monasteries of Central Europe, from the ninth to the fourteenth centuries, held in relation to progressive civilisation. The monks, to whose fostering care we are indebted for such treasures of Greek and Roman antiquity as have been preserved, were not only the conservators of classical philosophy and literature (and therefore the mediators between Paganism and Christianity), but were also poets, architects, painters, sculptors, and musicians, the originators of theories and technicalities connected with all arts. The cloister was in itself a substitute for university, library, art academy, and museum. The industrious and humane ecclesiastics of those centuries were the benefactors of all who came in contact with them. They founded boroughs and towns, converted forests into arable land, tended and educated the people, acted as physicians, teachers, botanists, agriculturists, and artisans, providing the villagers with work, and giving alms to the poor. Goethe, Macaulay, Carriere, Freytag, Scheffel, and others, all well-known Protestants, who cannot be suspected of being actuated with party feeling, and some of the most eminent German historians, have testified to the noble and beneficent work done by the monasteries in the Middle Ages. But, above all, it should not be forgotten that the elevation of music into a self-existing art is almost entirely owing to the zealous earnestness of the monks. This, as the student will readily agree, was no easy task, but one of great labour, requiring the most steadfast perseverance. The venerable fathers not only occupied themselves in teaching the rudiments of music, but constructed melodies of imperishable beauty.

grander expression of the Sequences, thirty-five of which were written by him. The most famous of these are those used at Pentecost and Easter, and that beginning "All praise to thee, Lord Jesus Christ," appointed to be sung during the festival of Christmas. The existence of numerous other melodies testifies to the fertile inventive powers of Notker, a Codex at St. Gall alone containing no less than forty-four such chants.* The Sequences composed by Notker influenced both French and Italian song. Another famed writer and singer of Sequences was Robert, King of France, who died 1031 A.D. His Pentecostal Sequence, beginning—

"Veni sancte spiritus
Et mitte cœlitus
Lucis tuæ radium,"

is known throughout Christendom, and there can be no doubt that the melody as well as the words was the invention of the royal composer. Indeed, I must draw particular attention to this Sequence, as its author appears to have been one of the first of the mediæval poets, who in the eleventh century introduced rhyme into the Latin songs of the Church, both the Sequences of Notker and of his immediate successors being without rhyme. Besides the French king, Adam, Canon of the Abbey of St. Victor, in Paris, who died 1177 A.D., and Bernard of Clairvaux, Abbé of the monastery of Clairvaux from 1115 to 1153 A.D., deserve mention as Church vocalists. Martin Luther, in allusion to the latter ecclesiastic, says: "If ever there lived a truly pious and God-fearing monk, that was St. Bernard. It is he whom I reverence more than all the Papists of the earth." Both the Abbé Adam and St. Bernard, besides being singers, were also writers of Sequences. Next to Notker, Adam is celebrated as the most prolific Sequence writer of the Middle Ages, some twenty being ascribed to him, which, on account of the nobleness of their language and purity of their melodies, have gained for their composer the flattering title "the Schiller of Latin Church music." The Sequences of St. Bernard are of a solemn and mysterious character, breathing, as it were, a profound angelic spirit. Foremost

* Notker the elder, also called Balbulus (the Stammerer), born 840 A.D., must not be confounded with his confrère of St. Gall, Notker the younger, known as Notker Labeo or Teutonicus, who died in the year 1022 A.D. The elder Notker was celebrated as a distinguished poet and vocalist, whilst the younger Notker obtained renown as the writer of the first German manuscript on the theory of music.

among Italian Sequence writers stands the name of the learned Franciscan, Thomas of Celano, the composer of the incomparable "*Dies irae, dies illa*," appointed to be used on All Souls' Day. Closely following upon Thomas of Celano is Jacopone, who died 1306 A.D., the writer of the beautiful Sequence "*De septem doloribus Mariæ virginis*." Both Sequences have earned for their composers an undying reputation, the "*Dies iræ*" of Thomas being known in the Catholic Church of to-day as the "*Requiem*," and the "*De septem*" of Jacopone as the "*Stabat Mater*." The thirteenth century must be regarded as the era in which the poetry of the Latin Church reached its greatest perfection, and that in which the hymns dedicated to the Virgin Mary rose to the highest pitch of ideal fervour. The last Sequence writer to whom we shall take occasion to refer is the famous Dominican friar, St. Thomas Aquinas, known as "*Doctor angelicus*," who also belongs to the thirteenth century. He wrote the world-renowned

"Pange lingua gloriosi
Corporis mysterium,"

and the "*Lauda Sion*," both of which are intoned down to the present day in the Roman Catholic Church at the feast of Corpus Christi.

Meanwhile the music of the Church had been steadily developing in other directions. About the year 1000 A.D. the organ was greatly improved by Pope Sylvester II. In 1096 A.D. the Rebec, to which reference has already been made, was introduced into Europe by the returning Crusaders, who, at the same time, diffused a knowledge of the poetical rhyme of the Orientals. That same earnestness of faith which had inspired men with an anxious yearning to conquer the Pagan and regain the Holy Land in which their Saviour had lived and died, permeated the whole artistic life of Christendom, leading to an entirely new and vigorous development of art. One of the most important results of this impetus was the attempt made in the eleventh century at "*Part-writing*," i.e., to invent a song in which the various parts should harmoniously blend together. Efforts had already been made to introduce an harmonious syllabic rhyme into poetry, the same desire animating the poet, as also the musician, to harmoniously connect the various parts of his subject. In poetry, rhyme conduced to as complete an harmonic basis as possible, but in music the area for the harmonist was infinitely

greater. Formerly the desire to write harmoniously for two voices (technically called parts) had been the musician's highest ambition, but now he longed to soar to loftier heights. In poetry, harmony is successive, or, as it has been not inaptly termed, *horizontal*; in music it is simultaneous, or *perpendicular*.*

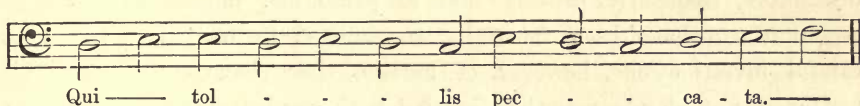
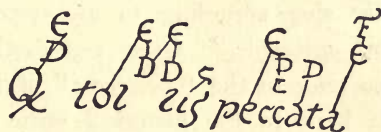
All efforts of this nature in art must ever point to an increased mental activity among the people. In classical Greece the impetus derived from any such wave of mental vitality vented itself in a more vigorously defined plastic form, but in the Middle Ages man strove to penetrate into his innermost soul, and there discover that which should set at rest for ever those conflicting doubts that had tortured his spirit; and here he found God, and those Christian principles which were to be the beacon-lights to lead him to the "haven where he would be." This deep religious feeling did not fail to make itself felt on the artistic life of the people. It both ennobled and purified painting, poetry, music, and architecture.

In the eleventh century, part-singing was substituted for the unison or octave method hitherto in use; but isolated instances of the performance of Church song in this latter method are certainly to be found in the records of the early part of the tenth century, both in choirs and monasteries. The attempts at part-singing cannot, however, be regarded as arising from an innermost sense of joyfulness, but rather from theoretical causes and the requirements of musical practice. The distinguishing feature of all such essays, even up to the twelfth century, was extreme harshness; indeed, one may say that their undeniable discordance could only have been equalled by the extreme ugliness of the drawing of King David (Fig. 117), or the earliest artistic attempts of the Hindoos, the archaistic

* The author (and he believes he is the first to do so) points to the hidden links that connect the early attempts at poetical rhyme with musical harmony, the common impetus of which, in his opinion, is to be found in that intellectual enthusiasm which was the outgrowth of the Crusades. An era that saw the introduction of the Gothic arch in architecture, and that gave birth to the "Divina Commedia" of Dante, and the "Parzival" of Wolfram of Eschenbach, could not have been destitute of equally important efforts in the art of music. Indeed, it may truly be said that the grandest of all the successes was achieved on the introduction of harmony. But it will be only possible to see the inherent connection between the harmonious rhyme of the final syllables of poetical lines, and the simultaneous blending of two or more different musical parts, when one penetrates beyond the surface, earnestly striving to fathom their true origin and meaning.

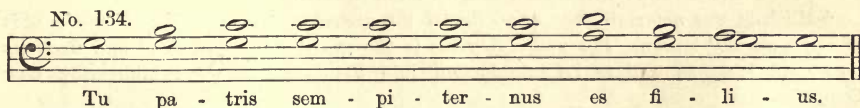
The earliest attempts at part-writing, of which No. 132 may be taken as a specimen, were known by the name of *ars organandi*, or *organum*. The intention was to denote both the whole and semi-tones, and also the range of the notes, whether high or low, by letters placed at the beginning of horizontal lines, in the spaces of which short lines were inserted close to the words of the text, in order to indicate the rise and fall of the voice.

The above example, according to the modern deciphering, appears to have been written for four voices. It is to be observed that Hucbald's notation was written exclusively between the lines, whereas Guido of Arezzo, a century later, used both lines and spaces. This may in some degree account for the retention of the Roman system by most of the tenth century composers, as it was easier both for writing and reading. A letter-notation was certainly in use in Hucbald's time and even as late as the eleventh century, but the signs denoting the rising and falling voice were not so clearly expressed.



No. 133.—Letter-notation of Guido of Arezzo, with deciphering.

The part-singing notation of Hucbald's time, known as the "sacred" *organum*, consisted of fourths and fifths; but another method, known as the "profane" or secular *organum*, was also in use. The latter system introduced thirds and seconds, which, if not altogether agreeable, was not so discordant as the sacred organum.



The transition from abstract theory to agreeable tonal effect was but by the smallest steps, as the Church practice of the Middle Ages was

completely dominated by that of the monks. This will be the more clearly understood when we refer to the edict "De vita et honestate clericorum" of Pope John XXIII., promulgated in the year 1322 A.D., at Avignon, forbidding the use of the secular organum at Church festivals as too mundane. This must not, however, lead us into the error of under-rating the merits of the gentle Hucbald, who was named by his contemporaries "the spotless dove."*

Without such beginnings in the practice of sacred part-singing as those which Hucbald had the courage to introduce, and without that enthusiasm and perseverance so characteristic of all his efforts, the development of polyphony would undoubtedly have been greatly retarded.†

To illustrate how great was the contrast between the musical sense of that and the present time, I would mention that Hucbald specially commends for Church-singing his euphonious fourths and fifths. He says: "'Videbis nasci suavem ex hac sonorum commixtione concertum,' i.e., if two or more persons fervently sing according to my system, the blending of the voices will be most agreeable." Other ecclesiastics of the tenth and eleventh centuries also refer to the "*sweetness*" of the sacred organum. Such adjectives have been to the historical critic a source of much discomfort, frequently causing him to pause and inquire whether the organum can have been faithfully transmitted to us. But the most careful investigations, however, of modern times have entirely set this matter at rest, showing, as they do, that both vocalist and auditor meekly bore the harsh sound of the fifths for two centuries. Ambros, sarcastically referring to this, says "that the organum was probably regarded as a 'penance for the ear,'" and it does not seem altogether unlikely that it was really a punishment of the flesh—a sort of flagellation of the body—because at this period all sensuous beauty (and therefore musical euphony) was supposed to come from the evil one.‡

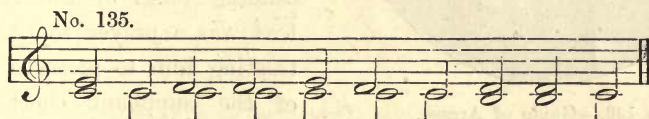
* Both Ekkehard and Scheffel refer to Hucbald in the above manner.

† Hucbald was not really the originator of the system of fifths; he himself speaks of it as being already known. But undeniably his is the merit of having noted and fixed its theoretical basis, as well as its introduction into Flanders and the neighbouring Low Countries.

We must here remark, however, that Hucbald repeatedly recommends a *moderate* time in singing (probably analogous to our Adagio movement), in which the fifths and fourths, if not altogether harmonious, are less offensive than in a quicker movement. I have been greatly surprised, however, by witnessing how much discordance, even at the present

Equally zealous in the cause of part-singing was that far-famed monk, already referred to by us, viz., Guido of Arezzo, or Guido Aretinus, who was born in the year 995, and died May 17th, 1050. Guido, who was Prior to the monastery of Avellana, designated the singing of two persons together *diaphony*. Although we know that Guido was no more the originator of part-singing in Italy than Hucbald in Flanders, yet, like his predecessor, he was most zealous in his efforts to diffuse a general knowledge of the diaphonic system.

The *diaphony*, with but slight exceptions, can scarcely be said to have been more highly developed than the organum, for Guido finding successive fifths too harsh, substituted fourths as more agreeable—an alteration that can be esteemed but a very moderate improvement. This comparatively free *diaphony*, although it has been likened to Hucbald's secular organum, is certainly more bearable, the following example showing that the *third* was used no less than *four* times.



In addition to the laudable introduction of the *diaphony*, the name of Guido is also connected with the system of solmisation (*solfeggi*), although it is most positively proved that he was as little the inventor of the *solfeggi* as of the *diaphony*. The *solfeggi* was no doubt, however, the result of his teachings noted down by his pupils with the desire to perpetuate the memory of their master. But it is characteristic of modern writers, when referring to the Middle Ages, to single out one prominent name, and attribute to that the many excellences belonging to an art, omitting all reference to less prominent coadjutors. This was especially the case with Guido of Arezzo and the tonal art. But, no matter to what extent this one-sided practice may have been carried

time, can be borne by some persons. In September, 1872, a chorus of men serenaded the Crown Princess Margaret of Italy, who was then on a visit at the Villa Melzi, by the Lake of Como. Amongst other pieces they sang a solemn hymn, in which a series of common chords following each other formed a complete succession of fifths. This not only excited my curiosity, but at the same time was a practical illustration of the historical truth of the organum.

out, we are unable to dissociate the name of Guido from the system of solmisation, as such a course would be in direct opposition to certain



Fig. 136.—Guido of Arezzo.

doctrines which it is well known emanated directly from the celebrated monk. Solmisation implied the substitution of the melodious syllables, *ut, re, mi, fa, sol, la*, for the first six tones of the scale *C, D, E, F, G, A*. The introduction of these syllables into musical practice arose from the setting of six phrases to a vocal exercise, the phrases being so arranged that the initial syllable of each, viz., *ut, re, mi, fa, sol, la*, fell under the first six ascending tones of the scale. The text was a prayer to St. John entreating him to preserve the voices of the suppliant choristers from hoarseness. It was as follows:—

No. 137.

Ut queant la - xis Re - so - na - re fi - bris Mi - - ra

ges - to - rum Fa - mu - li tu - o - rum Sol - - ve pol - lu - ti

La - bi - i re - a - tum Sano - te Jo - an - nes.

By this means the pupil learned to fix the pitch of each tone in his memory. Tone and syllable were so closely associated with one another that he had but to remember the melody which he had learned by heart to enable him to read at sight any new chant which did not go beyond his acquired six tones. Guido, however, invented a system which did not

this method the third and fourth of every hexachord always consisted of a semitone.

So long as the vocalist was restricted to the limits of a hexachord, his way was simple enough; even the veriest tyro could determine the semitone in the most unequivocal manner, as it was always marked *mi, fa*, enabling him to sing more readily at sight, and at the same time in tune, than was possible by any other method. Difficulties only presented themselves when the melody moved over a range of more than one hexachord. It was then necessary that the tones of the added hexachord should be re-named, care being taken that the *mi, fa* fell upon the semitone. In order to do this, it was necessary that in ascending passages the two highest tones of the lower hexachord should be named according to the lettering of the higher hexachord. If the melody descended, *i.e.*, the transition from the higher to the lower hexachord, the practice was reversed. This system of interchanging the syllables was called *mutation*; and as at this time there was such a poverty of tonal and technical resources, and the interchanging was so confusing to the memory, the practice of solmisation was looked upon by the choristers as their cross of tribulation, and was dubbed by their contemporaries, "*Crux et tormentum puerorum.*" In order to facilitate mutation for the boys as well as for advanced singers, and to aid the memory, the so-called hand-system of Guido was adopted.

It had already been observed that the number of the joints of the five fingers of the human hand, with the addition of the five tips, was the same as the number of tones in the Guidonic system, counting from the lowest G (marked by the Greek Γ , gamma) to the top D.*

The arrangement of the tones and syllables in connection with the Guidonian hand was as follows:—Starting from the tip of the thumb as the gamma, it descended through the two joints of the thumb across the lowest joints of the four fingers, ascending to the tip of the little finger; thence passing over the extremities of the ring, middle, and fore fingers, it descends to the second joint of the fore finger,

applied to more than one—*e.g.*, *re* also referred to G, A, D; and the *ut*, in addition to its own tone, to F and G.

* As no space could be provided for the highest π , Guido, in order to complete the seventh hexachord, assigned it a place above the tip of the middle finger.

terminating in a spiral curve above the middle finger. Such a scheme was of great assistance to the student, as he could, by glancing at his left hand, see the whole of the system in his mind's eye. The Guidonian hand was, therefore, not so useless as those who have but very imperfectly understood it endeavour to induce others to believe. It showed at a glance the extent of each hexachord, with their interchangeable tones, whether *ut* (according to its position in the hexachord) was to be sung as *re* or *mi*, &c., and in mutation the place of the semitone. The B, whether as B_♭ or B_♮, was also clearly indicated. At the present time such a complicated contrivance as the Guidonian hand would appear somewhat laboured and heavy, but for that period it must be deemed to have been of incalculable value.

However much or little credit one may be inclined to bestow on Guido as the inventor of the various artifices

attributable to him, there can be no doubt that in his century he was looked upon as a master well qualified to rule. He also wrote several works in connection with his beloved subject, and, amongst those known to be authentic, the "*Micrologus de Disciplina artis Musicae*," a theory of music, written in twenty chapters, may be considered the best. He is distinguished from Hucbald, who was more of a scientific speculator, by the vigorous defence of his principles, and as a master that dearly loved musical practice. To quote Guido's own words on this point, he

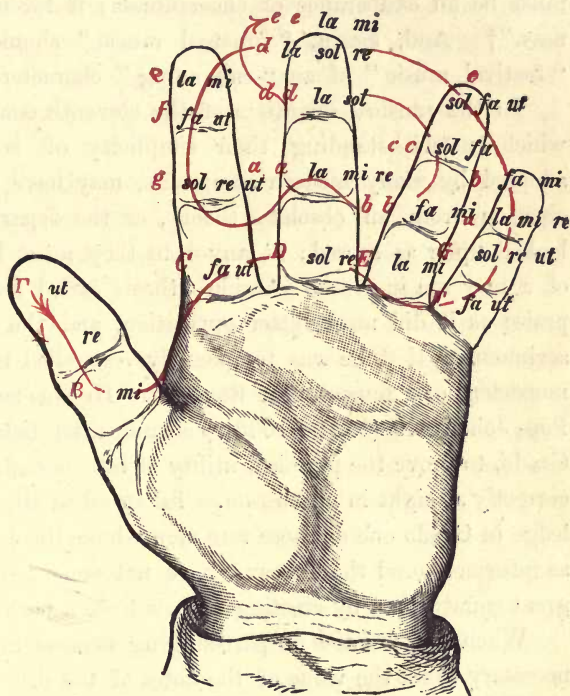


Fig. 139.—The Guidonian Hand.

says, "The way of the philosopher is not mine. I care only for that which is good for the Church, and tends to the advancement of our little ones."* Guido did not, like the greater number of his clerical predecessors, look upon music merely as a science, but felt it to be an art, as he says, "The musician must so arrange his song that it is but the reflection of the words. If the melody be for youths, there must be an exuberance of cheerfulness; if for old age, a fretful seriousness."† And, again, "funereal music" should be "depressed," and "festival music" of an "enlivening" character.

To the musical scientists of the eleventh century such golden truths, which, notwithstanding their simplicity of language, might well be adopted by many modern composers, may have seemed either the emancipation from an obsolete theory, or the departure from traditions still looked upon as sacred; at any rate they must be regarded as the dawn of a new era in music. Guido's thesis called forth as much enthusiastic praise as it did most bitter opposition, and the latter for a time was so acrimonious that he was temporarily compelled to resign his office in the monastery of Pomposa, near Ravenna. He was subsequently re-installed by Pope John XIX. (1024—1033), his vindication being all the more sincere, as Guido, to prove the practical utility of his method, taught the Pope to sing correctly at sight in one lesson. Taken all in all, we cannot fail to acknowledge in Guido one of those rare men whom the history of art denominates as reformers, and the Tuscans have not done too much in honour of their great countryman by erecting statues to him both at Florence and Arezzo.

When the practice of part-singing became more general it was found necessary to fix the value of the notes of the different parts, and although the strictly measured bars of our time with their bar-lines were not then adopted, a near approach was made in this direction. When, in the tenth and eleventh centuries, the *organum* and *diaphony* were chanted, the voices moved in the same direction, and it was then possible to sing in time without any special difficulty. But in the twelfth century a change took place, *diaphony* was merged into the *Discantus*‡ or *Biscantus*

* By "little ones" is meant the choristers.

† Our excellent Guido does not treat old age very reverentially.

‡ *Biscantus* and *Discantus* are identical, and, like *diphony* or *diaphony*, signify a two-voiced simultaneous part-song.

(French, *Déchant*), which was especially the case among the inhabitants of the north-east of France and the Netherlands. In these districts a practice—which almost developed itself into a mania—arose of embellishing the upper notes of the *Biscantus* with ornaments, called in France, *Fleurettes*, and in Italy, *Fioriture*. This practice was most remarkable on account of its after-effects. Under such circumstances, the melody of the upper voice gained a considerable accession of movement compared to that of the lower voice, the second voice singing the *cantus firmus*, and on this account it was called *Tenor*. Under these conditions, a further united singing of the two divergent voices was impossible, unless governed by some fixed rules of measure, *i.e.*, time.

Hence the invention of a new notation, or at least a re-modelling of the old system, had become a necessity. Before we glance at this music, now to be systematised into measured notes and bars, and known as the *Mensural* notation,* we will briefly scan the historical events preceding this change. It must be remarked that the practice of ornamenting the melody of the upper voice with *fioritura* (an artistic dexterity which was called *descanting*) led, in a very natural manner, to the acceptance of the term *descant* as applicable to the upper voice only, whereas previously it referred to the two voices. The practice of *descanting* was not confined only to the provinces between the rivers Seine and Scheldt, but it was known also at an early period in England, Holland, and Lower Germany, and especially the provinces bordering on the Lower Rhine. We are indebted for the oldest and most trustworthy information extant on this subject to the learned Franco of Cologne. The exact period at which this celebrated master lived is not known, but most probably it was during the latter end of the twelfth and the early part of the thirteenth centuries. From his famous work, "*Musica et ars cantus mensurabilis*," it would appear that "*descanting*" and the singing of two voices in tones of different durations were both known before his time.

It is curious that even up to a very recent date, the personality of Franco of Cologne was surrounded with much mystery, a statement which will no doubt be deemed surprising considering the authenticated data which we possess relative to the much earlier Guido of Arezzo. It is owing to

* *Mensur* (L., *mensura*, to measure) in music means the division of notes into tones of different durations, such as breves, semibreves, minims, &c.

the researches of the distinguished Belgian musical historian Coussemaker that we are in possession of more positive information. He proves that besides Franco of Cologne, another Franco (of Paris) existed, whose period was but little anterior to that of our Franco.* The Parisian Franco has been confounded with his namesake of Cologne down to our own time. A few historians, unable to reconcile the conflicting evidence concerning the two Francos, began to doubt the historical existence of the Cologne master. The confusion was increased by the discovery of a third Franco, a scholar and mathematician, who is said to have lived about the year 1060 in Liéges, and who, on account of the proximity of Liéges and Cologne, was confounded with the German Franco.†

The able researches of Coussemaker have set at rest any doubt concerning the historical personality of Franco of Cologne; neither is the German master's musical importance lessened, notwithstanding the proved existence of his Parisian namesake.

From the "Compendium de discantu," now in the Vatican, beginning with the words "Ego Franco de Colonia," it would appear that Franco was a native of Cologne.‡ The evidence of Coussemaker also points in the same direction, as he states that the Franco of Cologne was a native of the Rhenish provinces. The celebrated teacher zealously advocated the adoption of the Mensural song, which he greatly improved, making it acceptable to all. He also originated the *uneven* Tempo, or triple time, introducing it into Church music on the ground, which was entirely in keeping with the spirit of the mediæval ages, that the Holy Trinity teaches us to regard the number three as the symbol of perfection, and hence triple time was ever to be regarded





* Early musical historians connected Franco of Cologne with Paris, even calling him "Parisiensis magister," an error which we are now able to assert was the beginning of the historical confusion.

† According to Fétis, Franco of Cologne studied at Liéges. This assertion was made prior to that of Coussemaker's concerning the Parisian Franco. It is surprising to note the number of publications on the history of music which have appeared since the time of Coussemaker, all of which speak of one Franco only, and that one of Cologne, ignoring entirely any reference to others of the same name. A special article, entitled "Franco of Cologne" (Mendel's "Musical Encyclopædia," vol. iv., 1874), and published nine years after the valuable information of Coussemaker had been given to the world, not only ignores this author's able proofs, but bases his assertions on data furnished by Kiesewetter and Fétis which have subsequently been proved to be entirely erroneous.


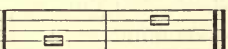
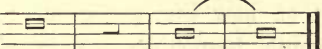

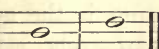
‡ Kiesewetter's scruples concerning the authenticity of this work may now be looked upon as groundless.

as the *tempus perfectum*. His labours in the diffusion of the knowledge of musical harmony were also of the highest kind. In this he ran counter to the laws of Greek harmony, as he regarded the third as a *consonance*, although an *imperfect* one, and thereby adopted an interval which, notwithstanding its euphony, had been interdicted by the ancients and mistrusted by the Christians during the first Christian millenium.* He further prepared the way for our modern harmonic system by classifying the major and minor seventh, the second, and the augmented fourth, also called Tritonus, as the only real dissonances. The musical theorists of the Middle Ages had

stigmatised the Tritonus  as the *diabolus in musica*. The

laws of part-writing laid down by Franco of Cologne were, in their essential elements, the same as those which govern modern harmony. Consecutive fifths were rejected by him much as they had been a century before by Guido, but by his strong advocacy of the *motus contrarius*, i.e., a contrary motion of the different parts, he towers above all his predecessors, for the movement of parts in contrary directions, whether convergent or divergent, is the most harmonious that can be adopted. The germs of the new notation, forced into existence by the Mensural music, and which were to mark the varying durations of the tones of a melody, were known, however, previous to the time of Franco. He adopted therefore for his purpose the four following well-known characters, each representing a different value, viz., the *Longa* , the *Brevis* , the *Maxima* or *duplex longa* , and the *Semibrevis* . Certain signs of the Neume notation, representing a complete ornamented phrase, were replaced in the Mensural notation by the so-called Ligature sign. Examples of the latter follow, with their explanation:—

No. 140.

Ligatura recta.	Deciphering.	Ligatura obliqua.	Deciphering.
			
Ligatura.	Deciphering.	Ligatura.	Deciphering.
			

* It is probable that the major third was regarded as a discord in consequence of the Pythagorean tuning, which gave the ratio of that interval as $\frac{81}{64}$ instead of $\frac{5}{4}$.—F. A. G. O.

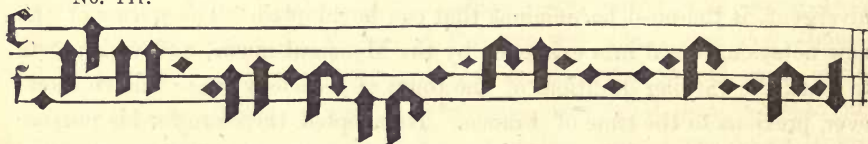
Dufay, "Je prends congé." Deciphering.

Je—prends—con - gé — Je—— prends—— con - gé

It must, however, be remarked that the open chorale-note, like that in the three-part melody of Dufay beginning "Je prends congé," was not used until the fifteenth century. In Franco's time, as well as in the second half of the thirteenth and the whole of the fourteenth centuries, the notes were almost exclusively black.

The notation of the Mensural music, which is easily recognised from the signs used, and called *Nota quadrata*, is one and the same with that known as the Chorale notation. In the thirteenth and fourteenth centuries it was called the Franconian notation. That notation, which we have designated the "Engrossed," the characters of which are generally spoken of as the Gothic chorale notation, but which, as our example shows, would be more correctly termed the *horse-shoe* and *nail* notation,

No. 141.



is but little older than that of Franco, and this unmistakably contains the embryo of the Franconian system. In many places we may be sure that the Gothic and Franconian systems came into use simultaneously. Both notations have existed from the beginning of the twelfth to the beginning of the sixteenth centuries, therefore for a period of about five hundred years. The square chorale note is used even to-day in many Roman Catholic mass-books and antiphonals, and instances also are not wanting of the use of the engrossed horse-shoe notation (the German Gothic chorale notation) by the inhabitants of the Lower Rhine and of Belgium. In this we see that the fundamental law of all organic and mental being is the gradual development of new life, according to certain unchangeable principles, which, though branching out in new directions, can still be traced to its origin; and this applies with great force to the gradual development of notation in the time of the Middle Ages.

In Italy *Mensural* music found a soil congenial to its growth and development, and the name of Marchetto da Padova will ever be remembered as that of one of the earliest propagators of the new system. In his musical lectures delivered at Naples, he, like many of his predecessors, was strongly opposed to the use of consecutive fifths. He was also one of the first to utter that fundamental law of all euphony—"That every dissonance should resolve itself into a consonance," a necessity founded on inborn musical feeling deeply rooted in all human nature.* The chief work of Marchetto was a treatise entitled "*Pomerium in Arte Musicæ Mensuratæ*," and bears the date 1307 A.D. We close this chapter with a copy of a bas-relief of the eleventh century, representing an instrumental concert, in which the whole of the performers appear to use different instruments.



Fig. 142.—An Orchestra of the Mediæval Ages. Eleventh Century.
(A Copy of a Bas-relief from the Church of St. George, at Boscherville, in Normandy.)

We first notice two *Rottas* or *Crouts* of different calibre, and which, according to the position of the performers, would lead us, in the nomenclature of a later time, to designate one as the *Rota da Gamba*, and the other as the *Rota da Braccio*. The *Organistrum*, it will be seen, required two performers, the first to turn the crank, and the second to make the instrument sound. The next figure appears to be provided with a wind instrument and also an instrument of percussion. Other performers are seen playing on sets of bells, psalters, and harps, whilst the two remaining figures—viz., those at the extreme right of the picture—although very indistinct, yet sufficiently indicate, by their actions, a performance on bells with clappers. From such a strange combination it is difficult to decide whether the performance was secular or sacred.

* If the law, that a dissonance must be "prepared," had been known to Marchetto, and added by him to his own grand principle that discords must be resolved, his method would then have been complete.

To judge from the antics of the figure represented in the second half of the illustration as standing on his head, and also from the bell and drum performers, the performance would appear to be that of a secular concert. But notwithstanding the undevotional and irreverent attitude of one performer, and the apparently inappropriate instruments of others, we cannot positively assert that this was not a sacred concert, because the religious faith of the people, at the time to which our illustration refers, was not so weak that the exhibition of popular humour would either shock or give offence. Their simplicity of mind led them to accept many things which would be exceedingly distasteful to our notions of propriety and reverence at the present day. Indeed, the fact that this picture is a copy of a relief from a church, and also that nearly all the performers are crowned, intended probably to represent Kings David and Solomon, or even Constantine and Charlemagne, would seem to argue in favour of a sacred concert.

The first twelve centuries of the Christian era present to us the rise and gradual development of mediæval tonal art, due to the labours of prominent men of different European nations, whose individual exertions united and fitted in with each other. At the beginning of the thirteenth century, however, this working together ceased, and, in the place of collective labour, we find first one nation and then another of the great cultured people of Central Europe taking the lead.

But before we follow music, now so richly endowed, and existing as an entirely self-dependent art, we will briefly glance at the rise of "Folk-music" in the twelfth and thirteenth centuries, which, to so large an extent, emancipated itself from the scientific principles of school. At the same time, we shall devote some attention to the study of the music of the courts and the nobility, which, owing to the peculiar method in which it developed itself, became capable, at a later period, of re-acting on Church music in an invigorating and vivifying manner. In our next chapter, therefore, we shall endeavour to give some idea of the manner in which music became the joy and ornament of life, how it was fostered, and the influence it exercised in the princely palace, the knightly castle, and great cities, in the village, the field, and the forest.

[The author has omitted all mention of what is unquestionably the oldest piece of polyphonic and canonical composition known to be in

existence—the old Northumbrian round, “Sumer is icumen in.” Of this most remarkable production it will be as well to give a short description in this place. Sir John Hawkins was, I believe, the first to draw attention to it in his “History of Music,” but he assigns to it an entirely erroneous date, in which, as usual, he has been followed by Dr. Burney and others. It has been reserved for Mr. William Chappell to prove the real antiquity of this celebrated composition. It exists in a manuscript now in the British Museum (Harl. MS. No. 978), and Mr. Chappell has conclusively shown that the handwriting is of the thirteenth century. It was copied by a monk of Reading, named John Fornsete. The latest date of his work, in the MS. No. 978, is 1228. This definitely settles the date of the copy; the work cannot then have been long composed. The author of the music gives the following curious directions for the performance of his piece (which he calls “Rota”):—“Hanc rotam cantare possunt quatuor socii. Paucioribus autem quam tribus aut saltem duobus non debet dici; præter eos qui dicunt pedem. Canitur autem sic. Tacentibus ceteris, unus inchoat cum his qui tenent pedem. Et cum venerit ad primam notam post crucem, inchoat alius; et sic de ceteris. Singuli vero repaudent ad pausaciones scriptas, et non alibi, spatio unius longæ notæ.” It is therefore clearly a canon, four in one, with two additional parts forming a “Pes,” or ground-bass. The character of the melody is sweet and pastoral, and well adapted to the words. It must be regarded as the only piece in six real parts known to exist before the fifteenth century; it is fairly free from errors of harmony; it is a strict canon, and the earliest canon known; it also offers the earliest example of a *basso ostinato*, or ground-bass. On every account, then, it deserves to be considered as the most remarkable ancient musical composition in existence. As to the words, they are obviously Northumbrian, and it is probable that the music also was composed by a north-countryman, for we know from Giraldus Cambrensis that in his days vocal harmony was practised chiefly in the parts of England north of the Humber. The notation of the original manuscript is similar to that employed by Walter Odington, whose treatise on music was written about the year 1230, and is one of the very best works on music of that period. England may well be proud of her proficiency in music, both theoretical and practical, in those early days. We subjoin the canon, in score, together with the words.

SUMER IS ICUMEN IN.

Su - mer is i - cu - men in....; Lhu - de sing Cuc - cu.
 Su - mer is i - cu - men
 Sing Cuc - cu nu.... Sing Cuc - cu.
 Sing Cuc - cu, Sing Cuc - cu

Grow - eth sed, and blow - eth med, And springth the w - de
 in....., Lhu - de sing Cuc - cu. Grow - eth sed, and
 Su - mer is i - cu - men in....., Lhu - de sing Cuc -
 Su - mer is i -
 Sing Cuc - cu nu.... Sing Cuc -
 nu.... Sing Cuc - cu. Sing Cuc -

nu. Sing Cuc - cu. Aw - e
 blow - eth med, And springth the w - de nu. Sing
 - cu. Grow - eth sed, and blow - eth med, And springth the
 - cu - men in...., Lhu - de sing Cuc - cu. Grow - eth
 - cu. Sing Cuc - cu - nu.... Sing
 - cu nu.... Sing Cuc - cu Sing

blet - eth af - ter lomb, Lhouth af - ter cal - ve cu;
 Cuc - cu. Aw - e blet - eth af - ter lomb, Lhouth
 w - de nu. Sing Cuc - cu.
 sed, and blow - eth med, And springth the w - de nu.
 Cuc - cu. Sing Cuc - cu nu....
 Cuc - cu nu.... Sing Cuc - cu.

Bul - luc stert - eth, Buck - e vert - eth, Mu - rie sing Cuc -
 af - ter cal - ve cu; Bul - luc stert - eth,
 Aw - e blet - eth af - ter lomb, Lhouth af - ter cal - ve
 Sing Cuc - cu. Aw - e blet - eth
 Sing Cuc - cu. Sing Cuc -
 Sing Cuc - cu nu..... Sing Cuc -

- cu. Cuc - cu, Cuc - cu.....
 Buck - e vert - eth, Mu - rie sing Cuc - cu.
 cu; Bul - luc stert - eth, Buck - e vert - eth,
 af - ter lomb, Lhouth af - ter cal - ve cu;
 - cu nu..... Sing Cuc - cu.
 - cu. Sing Cuc - cu nu.....

Wel song - es thy Cuc - cu; Ne swik thu na - ver nu.
 Cuc - cu, Cuc - cu. Wel song - es thy Cuc - cu.
 Mu - rie sing Cuc - cu. Cuc - - cu.
 Bul - luc stert - eth, Buck - e vert - eth, Mu - rie sing Cuc - cu.
 Sing Cuc - cu nu. Sing Cuc - cu.
 Sing Cuc - cu. Sing Cuc - cu.

The directions for the two lower parts, which sing the "Pes," are as follows:—

1. "Hoc repetit unus quoties opus est, faciens pausacionem in fine."
2. "Hoc dicit alius pausans in medio et non in fine, sed immediate repeters principium."

Under the old English words are written the following Latin ones, which would almost make it appear as if the piece were meant to be sung in church:—

"Perspice chisticola
 Quæ dignatio
 Coëlicus agricola
 Pro vitis vitio.

Filio non parceus
 Exposuit mortis exitio
 Qui captivos
 Semivivos

À supplicio
 Vitæ donat
 Et secum coronat
 In cœli solio."]

CHAPTER VIII.

FOLK-MUSIC, OR THE MUSIC OF THE PEOPLE.
THE TROUBADOURS AND THE MINNESINGERS.

THE slow and tedious progress made by Church music in its striving after artistic form, even after the great reforms introduced into the liturgical song by Gregory, viz., from the seventh to the thirteenth centuries, forms a strong contrast to the free and unembarrassed development of secular song amongst the people. The folk-songs, refrains, and roundelays which accompanied all the popular dances, the tales and sagas related in epic or song-form, and the ballads and serenades of the southern nations, although made by the people, and therefore entirely independent of scholastic theory, yet contained in themselves the germs of a rich development, which, coming into contact at a later period with the achievements of art, attained to the most gratifying results. In like manner the continuous improvements which were made in the mechanism of the organ—that sole and favoured instrument of the Church from the ninth century—improvements which we will follow as far as the sixteenth century, are in great contrast to the invention of a number of “profane” or secular instruments, either of foreign origin or the outgrowth of instruments of the most primitive nature.

Certain fragmentary specimens of secular song dating from the sixth century are still extant, *e.g.*, one of the time of Clothair II. (584—628 A.D.), of which, however, we possess the words only, the melody unfortunately being lost to us. Even the notation of the celebrated “Roland’s Song” of Charlemagne’s time cannot be traced, although it is recorded that it was sung as late as 1356 A.D., at the battle of Poitiers. It will be remembered, however, that the melody of the “Lament,” composed in commemoration of the death of the great emperor, has, curiously enough, been preserved to us (*vide* No. 126). Besides the love-ditties composed during the reign of Charlemagne, there were others of a licentious and satirical character which were forbidden to be sung in the precincts of the church, and also mournful songs chanted in the night over the graves of the departed supplicating the delivery of the soul of the dead from the power of the Evil One. Lastly, there were

hymns of praise and battle-songs, and amongst these the famed "A King do I know named Ludwig the Sire." It is a matter of regret that of all these songs the words only have been preserved, and we are, therefore, not in a position to judge how far the melodies departed from the *cantus planus*. Even after a careful study of the melodic fragments of the old folk-songs used by Flemish composers of the fifteenth century as the tenor of their contrapuntal parts, we should fail to gain any positive information as to the nature of the early folk-song, for at most these fragments carry us back only to the thirteenth century. The songs of a much later period naturally fail to furnish us with any reliable information whatsoever; besides, the necessity of confining the folk-song to the metrical canon form entirely obliterated all trace of their original popular rhythm. Only in the Lochheimer song-book do we find one of those invaluable collections which enable us to obtain some notion of the musical form of the secular song of the Middle Ages. But even with such a collection at our command, we can only speak conditionally, for, notwithstanding that the book contains no less than forty-four songs noted down at the latest during the fifteenth century, yet it shows us the folk-song already influenced by theoretical doctrine, and, moreover, the collection has reference to Germany only.*

But in order to gain a more general understanding of European mediæval folk-lore and its musical setting during the time of its gradual dissemination, we must devote our attention to a study of the songs of the eleventh and twelfth centuries, which are really the melodies of the troubadours and minstrels, and are, therefore, much more fitted for our purpose than the lays of the Lochheimer song-book; for although the former are really the reflections of court poetry, yet there was always a mental connection, as well as an external union, between the songs of chivalry and those of the people that was never entirely severed, and these songs, the outgrowth of such an alliance, remained for centuries.

Specimens of the oldest secular mediæval folk-music, whether in the romances of the South, or among the popular ditties of the Northern

* The lays of the Lochheimer song-book are occasionally of great melodic beauty, the rhythm and musical structure showing a considerably advanced development. The composers evince a delicate sense of poetical feeling, and the songs not unfrequently possess a considerable power of musical expression, affecting the hearer as much by their noble simplicity as by their purity of sentiment.

Germans, are to be found in the songs of mountebanks, adventurers, itinerant jugglers, and strolling players, all of whom accompanied their songs on various musical instruments. In Germany these wandering musicians were generally tramps and vagrants, a class of humanity very characteristic of the Middle Ages. In Italy they were chiefly recruited from strolling players, from showmen who traversed the country exhibiting camels, monkeys, and dancing bears, from tricksters and vendors of molasses, the latter of whom were known as the *Ceretani*. In France, more especially in Provence and Normandy, they were represented by the *Jongleurs* and *Ménestriers*, men who were indifferently buffoons, rope-dancers, or musicians, and also by *Fableors* and *Contaires*, i.e., professional story-tellers, who sometimes accompanied their recitals by music. In England they were known under the name of minstrels.* It must be distinctly understood that the undeniably beautiful melodies of Germany, Gaul, and Italy, sung by the wandering minstrels, were not their own original productions, but were the outpourings of the heartfelt emotions of the people themselves. The minstrels were but hawkers and disseminators of the tunes, carrying the themes and a knowledge of the musical elements from one people to another. But to their credit it must be said that it was owing to their skilful pipe and rota playing that a more lively style and many an original and singular rhythm were introduced, while the comical vein of their quaint, humorous songs stimulated others to new and bolder attempts in musical contrivance.

Notwithstanding the great favour with which these wanderers were regarded by the people, and their own endeavours to establish the fact that their art was inherited, yet they never achieved any social distinction or attained any civil rights. True it is that their existence was tolerated, but all real protection of the law was withheld from them. Indeed, to such an extent was this carried, that a strolling player might suffer bodily injury, even by the sword of his assailant, and yet have no claim

* The suppositions of Freytag and others, that these strollers were the descendants of the old Roman gladiators and comedians, seem to me to be conclusively proved. The fall of Rome, and the subsequent migration of nations, compelled this despised community to seek their bread among the "barbarians," and, as they had stood of yore in the Roman market-place and circus, so now they played and piped before the homesteads of Frankish chiefs those strange lays "which mayhap had been introduced into Rome with the adopted orgies held in honour of Asiatic deities."

to compensation. The farcical performance of striking at the *shadow* of his wanton aggressor a blow similar to that which he himself had received was the only protection the law afforded him. Thus this remarkable people, unwittingly possessed of a romantic spirit, remained throughout the Middle Ages honourless and homeless outcasts. Even the Church withheld its sympathy and denied them the right to partake of the Christian sacrament.*

These drawbacks, however, did not prevent their congregating in hundreds at court festivals and fairs, on great market-days, and when celebrated pilgrimages were to be made; their rewards, either in money, food, or raiment, being usually very great. Their performances consisted of heroic and amorous songs, laments and jocular ditties, such as were usually sung by them during their roving from place to place, and satirical, denunciatory songs deriding those who had ill-treated or insufficiently rewarded them. The latter were frequently so pointed in their sarcastic allusions that it was often found more expedient to purchase the goodwill of the songsters by sumptuous feasts and gifts than to run the gauntlet of their dangerous satire. The strolling player, besides exercising his public calling, frequently acted in numerous other capacities; thus, he was the secret messenger of princes and nobles, the *courier d'amour* of lovers, the agent of merchants, and the bearer of news to the peasant from distant relatives. When the players moved about in companies, women and children formed part of the troupe, the former taking part in the performances as dancers and singers. Amongst those companies that roved through the South, we find women and children skilfully using the well-known Oriental tambourine and Egyptian clapper in their wanton dances. Their rambling, dissolute life induced a certain moral laxity that brought upon them public censure, so that in the year 554 A.D. Chilbert promulgated very stringent laws for the suppression of their licentiousness.

The great mental elasticity of these adventurers, united to a certain inborn shrewdness, enabled them to adapt themselves to all circumstances

* This can scarcely surprise us when we remember that even in the eighteenth century actors and operatic singers (in whom, after all, we can trace a faint connection with the "wanderers") were regarded as without the pale of ordinary citizenship, and (is it not painful to add?) even to-day among some religious bodies the ordinary burial rites are refused to actors, and the use of consecrated ground prohibited.

and to take part in every new phase of mental activity. This was especially the case with regard to the great revolution that took place in the minds of the people in the ninth and tenth centuries. Up to this time all traditions, institutions, customs, and sagas of classical heathenism had remained unattacked, and the same may be said of home traditions, which in many countries dated from a time prior to the Christian era. Even Charlemagne had collected, with unbiassed poetical feelings, the heroic songs and sagas of the heathen Germans, for which, however, his son Lewis the Pious exhibited the most undisguised contempt. It will not be difficult to obtain a clear conception of the moral and intellectual condition of the mass of the people at this time, if we remember the ever-growing influence of their tutors, the fanatical ignorant priesthood, who, however, must not be confounded with the educated monastic friars. The woodcut at the head of our Second Book, representing Venus and Tannhäuser, will afford the reader some indication of the impending mental revolution. As early as the tenth century, Venus, the Roman goddess of beauty, had been transformed into a female demon, whose office was to lure the souls of pious Christians into perdition; whilst Tannhäuser, who only for a time had yielded to her influence, was regarded as eternally lost, even a pilgrimage to Rome failing to bring him salvation. Paganism and Christianity had hitherto existed for centuries side by side without causing dissension or exciting provocation, but now they became implacable enemies. All that heathen art had transmitted to Christianity underwent a complete metamorphosis. And now the wandering minstrels, the social outcasts and the rejected of the Church, acted as interpreters, disseminators, and singers of the new cycle of sagas that grew out of the rupture between idolatry and Christianity. But our vagrants obtained even still greater distinction by their performances of sacred plays. At first they were allowed to perform only in the adjacent grounds of the church, but after a time permission was extended to them to play in the porches, and finally even in the interiors—a striking proof of the cleverness whereby this despised race ingratiated itself into the favour of the very Church which had formerly treated them with such extreme severity. At first, viz., in the former half of the twelfth century, the sacred plays, known in Germany as the Easter and Passion plays and in France as

the Mysteries, were performed solely by the clergy, as the text of all plays was then in the Latin tongue. But in the latter half of the twelfth century, and more specially in the thirteenth, when the native vernacular forced itself into the Passion plays, both mountebanks and minstrels were to be found taking part in the performances, infusing a vein of humour into their parts highly agreeable to the people.

During the eleventh and twelfth centuries mountebanks and strolling minstrels were engaged in the service of Troubadours and Minnesingers, a circumstance that contributed greatly to the development of secular mediæval music. At first their office was only that of instrumental accompanists to the poetising nobles and knights, as the latter were either incapable of accompanying themselves, or considered such performances unbecoming their exalted station. Later on they were intrusted with the task of disseminating a knowledge of the songs and canzonets of their lordly masters; and so great was their success that the courtly Troubadours, stimulated by the skill with which the strollers manipulated the Rota and the Rebeck, and their dexterous performance on the lute and fife, strove anxiously to acquire so effective an accomplishment, and from this time they numbered in their ranks many excellent instrumentalists. Moreover, the strolling minstrels, who after all were the only true representatives of folk-music, infused into the canzonets of their noble masters an ever-refreshing and invigorating element which, besides preserving them from a one-sided development, saved them from an early death.

The honour of having been the pioneers of courtly poetry and song belongs to the nobles of South-eastern France. It was there, in that corner of the French kingdom bounded by the Rhone, the Alps, and the Mediterranean, under the deep blue sky of Provence, that the romantic element, after the fall of Rome, had remained comparatively pure, without mingling with that which was foreign in the same degree as did the romanticism of more Northern France. The homely poetry and song of a contented people, gifted with the love of adventure and possessed of a cheerful, sensuous conception of the world, so excited the admiration and enthusiasm of the nobles, that they created for themselves a song akin to that of the peasant, giving to it, however, the stamp of their own individuality. The result was that their song was distinguished by a

more compact form, more refined versification, nobler language, and a somewhat improved melody; and, altogether, was superior to the Provençal lay, exercising a refining influence on the mind and morals of Christian mediæval chivalry. The Troubadours did not disdain to accept gifts from those princes and noble ladies who formed the laudatory burden of their lays. Their poetising and song did not, however, descend, as with



Fig. 143.—The Minstrel "Adenès li Rois" before Mary, Queen of France.

(From a MS. of the Thirteenth Century, in the Arsenal Library at Paris.)

the Jongleurs, to a mercenary profession, but, practised and loved solely for itself, it rose to a self-dependent art.

Prominent amongst the Troubadours of this time stands the name of Count Wilhelm of Poitiers (1087—1127 A.D.). The *Love-songs* which were composed by him and his followers, and addressed to courtly dames, were termed *Canzonets*, corresponding to the French *chanson*. To these belong the *Serenade*, i.e., the Evening song, and another known as the Day song, or *Aubade*, the versification of the former not unfrequently reminding one of Romeo's reply to Juliet when she earnestly entreats him to begone now that "jocund day stands misty on the mountain tops."

In complete contrast to these were the *Servantes*, written to extol the goodness of princes, or else indifferently praising or condemning some public event. There were also the *Tenzone*, quarrelsome or contentious songs; *Roundelays*, that terminated ever with the same refrain; and finally *Dance* songs, among which the round-dance, accompanied by song and ballad, was the most favoured.

Although, as regards melodic beauty and expressive rhythmical form, the Provençal songs were, as a rule, inferior to the best German songs of the Minnesingers, yet they contained in themselves sufficient tonal merit to prove the existence of an inborn musical gift. The oldest of these melodies are attributed to the pen of Châtelain de Coucy (1180 A.D.), so greatly extolled by tradition; the *Servantes* to Bertrand de Born, the burden of whose laudatory songs was the beauty of Helen, the sister of Richard Cœur de Lion (1189—1199 A.D.).

Another class of song, descriptive of Arcadian love in idyllic nature, was the *Pastourelle*, although the sentiment expressed savoured more of knights and courtly dames, under the guise of shepherds, than of the veritable herdsman himself.*

The poetry and song of the Provençals was gradually disseminated throughout France, and towards the latter end of the twelfth century we find the Troubadours flourishing in the North under the name of *Chansonniers*, amongst whom the name of Count Thibaut of Champagne (1201—1253 A.D.), King of Navarre, is the most celebrated. His songs bear as much reference to religious as to secular subjects. Among the former are hymns addressed to the Holy Virgin, and, among the latter, amorous songs addressed to his Queen Blanca. Lays partaking of the character of the *Pastourelle* have been preserved, the following number, beginning "L'autrier par la matinée," which I have endeavoured to harmonise according to the spirit of its naïve and characteristic expression, being one of the prettiest.

* It appears to me necessary to point out that the close relation supposed to have existed between the *Cours d'Amour* and the Troubadours is, according to the judgment of many, entirely fictitious. Well-qualified judges have asserted that the *Cours d'Amour* were not "tournaments of song," presided over by noble dames, but courts held in honour of the god Amor, the king of love, a Court and Parliament being appointed to decide on all matters affecting the tender passion, and that these dramatic musical representations were performed publicly in various French cities, more especially towards the end of the Middle Ages.

No. 144.

A SONG OF KING THIBAUT OF NAVARRE (1201—1253 A.D.).

Light and rather lively.

L'au-trier par la ma - ti - né - e ent'r un bos et un ver - gier

une pas - to - re ai tro - vé - e chan-tant pour son en - voi - sier

et di - sait un son pre - mier chi mi tient li mais d'a-mour.

Tan - tost cel - le par en - tor ka je loi de frai - nier

si li dis sans de - lai - er: Bel - le, diex vous doint bon jour.

Besides the charm of the ditty itself, this specimen possesses most interesting matter for reflection. First, we notice that not only the songs of the Troubadours and Trouvères, but also many of the songs of the German Minnesingers move no longer according to the old Church modes, but are written in our own modern major and minor key; *e.g.*, the above melody moves entirely in the key of G major. Another song of the same period, viz., the "Lament on the Death of Richard the King," is written in D minor and its relative, F major. It becomes clear, on a study of these songs, that the people, whether high or low, composed their melodies unrestrained by any theoretical law, our present diatonic scale appearing to have been the basis on which they intuitively built their lays. Thus, it is self-evident that the *chansons* of the Troubadours and the songs of the Minnesingers were the precursors of the great change which took place in the middle of the seventeenth century, when art-music seceded from the hitherto-used Church modes, to adopt the system of scales and keys now in common use.

Besides the celebrated Thibaut, Adam de la Halle of Arras, in Picardy (1240—1286 A.D.), deserves mention as one of the most noted Trouvères. He was appointed "singer" to the Count of Artois, and travelled with that prince to Naples. The favoured Chansonnier of Picardy is considered to have been the first to re-model the Pastourelle into a complete musical drama, and his "Jus de Robin et Marion" has often been sportively referred to as the first comic opera of France. But he is chiefly to be remembered by reason of the efforts which he made in part-writing; and in our next chapter we shall notice a chanson written by him, and first brought to light by Fétis. Yet De la Halle was not alone in his endeavours to establish polyphony, for the Troubadours of Provence, and the Trouvères of Artois and Picardy of the twelfth and thirteenth centuries, were not only melodists, but relatively harmonists and contrapuntists; and on this point, as also on the development of music generally during the twelfth and thirteenth centuries, we are indebted to Coussemaker for much valuable information.* The causes that led to such advanced musical knowledge

* In referring to this, Coussemaker observes in his "L'Art Harmonique au xii. et xiii. siècles, Paris, 1865":—"Quant aux trouvères, on admettait généralement qu'ils étaient mélodistes, c'est-à-dire, inventeurs de mélodies, notamment de celles qui accompagnent leurs poésies; mais on ne les regardait pas comme harmonistes, c'est-à-dire, comme auteurs de compositions à plusieurs parties; cette qualité leur était même refusée. Nous établissons que les trouvères

will be discussed in the next chapter, and also the fact that amongst their European neighbours the French were the only people who had established an almost exclusively national School of Music. The notation of the French Trouvères of the thirteenth century was the square note on the four lines, a specimen of which is given below.



No. 145.—Notation of the French Trouvères.

The beautifully-coloured and ornamented initial letters with which the chansons are prefaced are characteristic of the monastic manuscripts of that age.

The rise of a Northern French School of knightly singers, founded, towards the end of the twelfth century, on that of the Provençal Troubadours, has already been noticed. Both schools endeavoured to disseminate a knowledge of their own peculiar song among the inhabitants of the neighbouring lands, and Eastern Spain and Northern Italy soon adopted Provençal poetry and song. In Spain the *Trobadores* were chiefly to be found at the courts of Arragon and Castile, their melodies forcibly reminding one of their Provençal origin. Even their notation

étaient véritablement harmonistes, et que quelques-uns n'étaient pas inférieurs dans l'art d'écrire aux déchanteurs et aux didacticiens de l'époque."

bears the undeniable stamp of its source, as the following example clearly shows.

The Jongleurs were also known in Spain under the name of *Joglures*; and Estevan de Terreros also speaks of *Joglareasas*—i.e., women who roamed the country with the *Joglares*, taking part in their performances as lute and mandoline players.



No. 146.—Notation of the Spanish "Trobadores."

Poetry and song were introduced into England from Northern France,* and here the knightly songsters, who, like the Troubadours, fostered the love for national poetry and secular song, were known as Ménestrels or Minstrels. In Italy the Provençal lay did not strike deep root. Although Carl of Anjou and Azzo of Este, the latter of whom was himself a distinguished

* The author is hardly correct in this statement. There is every reason, indeed, to believe that among the ancient Britons an independent and peculiar style of national melody was cultivated, and that traces of this music have survived in some of the oldest traditional melodies of Wales. Nor was music neglected by our Anglo-Saxon ancestors. The well-known story of the expedition of King Alfred into the heart of the Danish camp disguised as a minstrel would alone suffice to prove this point. It is, of course, indubitable that after the Norman Conquest a new and different kind of music was imported from France and Normandy; but the old Saxon gleemen still plied their trade, and bore their share in the gradual formation of a truly English school of art. In Ireland and Scotland also there were traditional melodies, the origin of which is lost in antiquity. Nor are indications wanting of the existence of a rude kind of harmony in these countries, and possibly in England and Wales also, long before Norman influence was brought to bear on native art.—F. A. G. O.

"Trovatore," appear to have been friendly to the introduction of the foreign melodies, they were destined to exist but for a short time, and then to fade entirely away. It is difficult to account for the non-success of the Provençal song among the Northern Italians, unless, indeed, the powerful and original genius of Dante may have absorbed all the poetical interest of his nation, and thus have greatly contributed to its extinction.

The movement of the Crusades, which convulsed the whole of the chivalric knighthood of Europe, naturally drew Germany into the vortex of its religious enthusiasm. Notwithstanding its shortcomings, we doubtless owe to it some of the noblest fruits of progressive civilisation: such as refinement of manner, an improved social morality, and, not least as regards art, the growth of that class of melodies specially belonging to the nobles, and also the first independent development of secular song. It was, however, but a part of Germany only that was at all influenced by this movement, for if we examine the lays of the Minnesingers of Southern Germany—Suabia, Bavaria, Tyrol, and Upper Austria—we shall find that in the majority of cases they are of an entirely different character to those of the Troubadours. Indeed, we may say that they were almost entirely independent of the Provençal influence, although the Northern German provinces, *i.e.*, Suabia, Bavaria, &c., naturally felt, though in a very slight degree, the effects of the mental thrill which then electrified the whole of European chivalry. The case was different, however, with the Minnesingers of Lower and Central Germany. They, evidently, were first acted upon by the song of the Trouvères of Northern France, and more especially by that of the second-rate nobles, which was probably introduced into Germany by way of Burgundy, Flanders, and the Lower Rhine. The Lower German School, therefore, before it came into contact with, or was influenced by, that of Upper Germany, betrayed all the characteristics of its courtly origin, whilst throughout all ages the songs of Upper Germany preserved the stamp of their popular source, as true folk-music.

The differences between the two schools were, however, not so great that, at the time when middle-high German became the general language of court poetry, and the melodies of the Upper German School, so closely connected with the construction of the strophe, became the common property of the Minnesingers, they would admit of no recon-

ciliation. And accordingly in the thirteenth century we find everywhere the same poetical form, as well as a corresponding musical construction.

We may date the commencement of the German Minnesong from the time of Frederick the Red (1152—1190 A.D.), and among the prominent names stands that of Heinrich of Beldeke (1184—1188), a poet who is known to have insisted on correct versification and purity of song. He cannot, however, be termed a Minnesinger in the proper sense of the word, since his poetry was chiefly of an epic character, as in his "Aeneïde." Yet we must always regard him as one of the institutors of courtly poetry, for although his great poem treats of a classical subject, yet there breathes through it the very same spirit that is so characteristic of the Minnesongs of mediæval chivalry. Kürenburger, of the middle of the twelfth century, and his contemporary Dietmar von Aist, and Spervogel (1150—1175 A.D.), should all be mentioned as in every respect true representatives of the Minnesingers. The latter is represented in a Parisian manuscript in the Manesse collection with a spear (sper) in one hand, on which a number of birds (vogel) are transfixed. From the instructive character of the Proverbs and Sacred Songs written by Spervogel, we must class him with the courtly singers of the twelfth century. In the following beautiful Proverb, praising modest womanhood, he shows in how refined and tender a manner he can express himself both in tone and verse:—*

FRAUENSCHÖNE. SPRUCH VON SPERVOGEL.

THE LOVELINESS OF WOMAN. A Proverb. By SPERVOGEL.

No. 147.

(The middle of the Twelfth Century.)

Rather lively and lightly.

rit.

The musical score is written for voice and piano. The voice part is on a single staff in G major (one sharp) and common time. It begins with a piano (*p*) dynamic and a tempo marking of 'Rather lively and lightly'. The piano accompaniment is on two staves, also in G major and common time. The tempo marking 'rit.' (ritardando) appears above the voice staff towards the end of the piece. The lyrics are written below the voice staff.

Tritt ein rei-nes Weib da - her im schlich-ten Kleid, so klei-det doch so

* The modern German rendering of the exquisitely touching poem, No. 147, is by R. Von Liliencron; the harmony by W. Stade. (Published by C. F. Kahnt, Leipzig.)

lieb-lich sie die Sitt-sam-keit, dasz ihr an Glanz die Blu-me weicht, dasz
 sie der gold-nen Son-ne gleicht, die an dem frü-hen Mai-en-tag hin -
 - strah-let auf die Lan - de, kein Aug' er-freut das fal-sche Weib im
 stol-zen Prunk-ge - wan - de.

Reference has been made to the fact that the formation of the melodies of the Minnesongs is dependent on the metre and poetical construction of the strophe. In order to gain, therefore, a clear understanding of the Minnesong, it will be necessary to glance at the structure of those in common use at that period. Of these, three principal kinds present themselves to our notice, viz., the Song (Lied), Lay (Lied), and Proverb (Spruch). According to the character of the Lay, its melody was constructed either out of the

well-known Church sequences, or of selections from the oldest dance tunes. If the latter were the case, the Lay was then composed of differently-constructed strophes, each of them naturally with a different melody. As a rule, the Lay was composed of more than one strophe, whilst the Song very rarely exceeded that number. The Proverb was composed of one entire strophe; should the poet, however, subsequently write other strophes, they could be all sung to the same tune. This is the one important musical difference between the Proverb and the Song, for every Song, notwithstanding a similarity in metrical structure, required in each case a special melody.

With few exceptions, the strophe of the Song was divided into three parts. The first and second sections were of the same metre, and were called *Stollen*, the third part being built on an entirely different measure. The Song consisted of several of such strophes, and therefore one melody sufficed for them all; whilst the Lay, composed of dissimilar metrical strophes, could not be set to one and the same melody, but required a series of entirely different musical phrases.

It must be here remarked that the term *tone*, or *tone of a song*, so frequently employed by the Minnesingers, did not in any way whatever indicate the use of special melodies or keys—an error which one might easily have committed when we remember that the old Church keys were commonly referred to in the singular as “tone.” The *tone of a song*, in the sense that it was employed by the Minnesingers, was synonymous with the word *metre*, and referred solely to the metrical structure of the strophe. The musical part of the song was called the *melody*. Subsequently the tone (metre) and the melody were brought into closer union with the *word*. Sometimes, however, the *word* was united to the melody only as embodying both (tone) metre and tune.

The Minnesong (Lied) consisted of one strophe, which was divided into three sections, the first two of which were called the *Aufgesang*, or *Stollen*. The third section, being of a different metrical construction, required an entirely new melody. If the metre of the end of the third section was similar to the beginning of the first section, then the melody was made to lead back to the opening motivo. We append two Minnesongs, very cleverly harmonised by Wilhelm Stade, which will clearly enable the reader to follow the construction of the Lied.*


* Taken from a collection of songs by Liliencron and Stade.

TO FRAU MINNE (A LOVE SONG), BY PRINCE WITZLAV.

No. 148.



Lively.

SOPRANO.
ALTO.


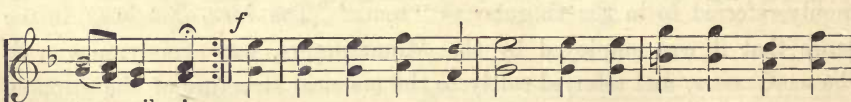


1. } Young Earth, to life a - wak - 'ning, A - gain gives life to
The val - leys all are sing - ing; Dread storms have lost their
2. } Now eyes in love's sweet dream - ing Are bright as ta - pers
If thou wilt ne - ver hear us, And turn our joy to



TENOR.
BASS.

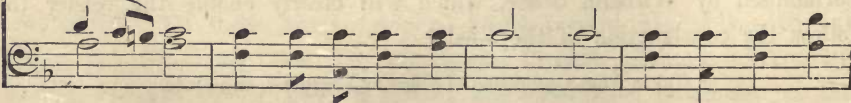
flow - 'rets; A - round us sweet-est o - dours Load with scent the
ter - ror; Birds ju - bi - lant as - cend - ing, Sing on high their
gleam - ing; With love all hearts are brim - ming— God - dess, grant to
sor - row, Will a - ny give thee wor - ship? God - dess proud, be -

tran-*qu*il air.
songs of joy. 3. { Drear win-ter's cold has van - ished, The young May-days are
us a share. { Let love's sweet joy re - ward him, Who true to thy fond
- ware! be-ware!

with us, Bright in their beau - ty smil - ing: Go, stern win - ter,
bid - ding, Glad - ly thy chains doth car - ry. Maid, of all maids



rit.



hide thee Be - fore the sun's bright ra - - - diance.
fair - est, To thee I vow al - le - - - grance.

BROKEN FAITH.

Poetry by Heinrich von Morungen. Melody by Prince Witzlav.

No. 149.

With deep feeling.

SOPRANO. *p*  *f*

ALTO. 

1. Fool - ish spi - rit, wilt thou ne - ver wea - ry Of
2. Faith - ful e - ver, my heart's true e - mo - tion, Yet
3. Long for faith - ful love I've sought and wait - ed, But

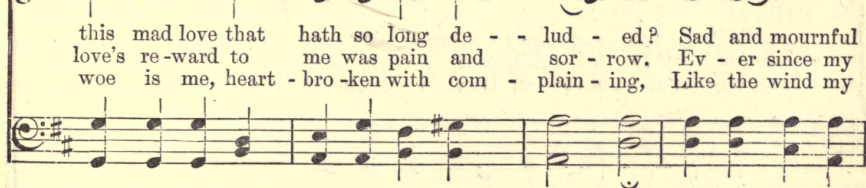
TENOR. 

BASS. 

p ritard. *p*



this mad love that hath so long de - - lud - ed? Sad and mournful
love's re - ward to me was pain and sor - row. Ev - er since my
woe is me, heart - bro - ken with com - plain - ing, Like the wind my



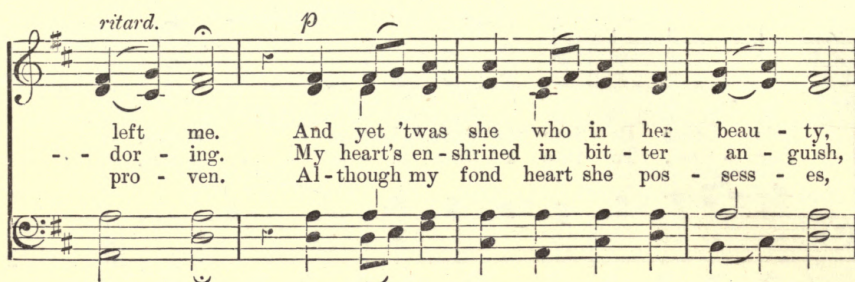
f



I must part for e - ver, Be - trayed by love all hope and faith have
child-hood have I wor-shipped Thine i - mage fair, in true love still a -
yearn-ing cry de - part - ed, And heart-less, faith-less, love to me hath



ritard. *p*




left me. And yet 'twas she who in her beau - ty,
 - - dor - ing. My heart's en - shrined in bit - ter an - guish,
 pro - ven. Al - though my fond heart she pos - sess - es,

p



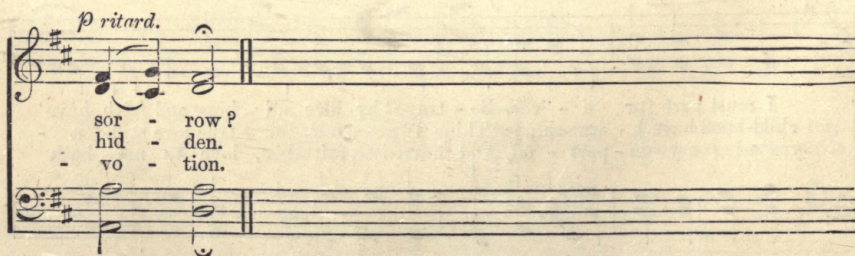
As white as li - lies, red as ro - ses, Stood be - fore me,
 Yet ne - ver cry from me has reached you: My heart's deep e -
 In vain I look for her re - spond - ing. Bless - ed had I

f



ra - diant as the sun - shine: Oh, wound - ed heart, must thou for e - ver
 - mo - tion have I sti - fled, And ev - 'ry sha - dow of my sor - row
 been, how far more bless - ed, Had I but heavenward turn - ed my de -

p ritard.



sor - row?
 hid - den.
 - vo - tion.

The sympathetic expression of the above ditties bears such a resemblance to that which our modern song-writers endeavour to produce, that notwithstanding the antiquity of Prince Witzlav's melodies, one might easily suppose them to have emanated from the pen of Schumann or Mendelssohn. The zealous and profound studies of Stade in this special branch of mediæval min'strelsy have enabled him to extract the treasure of their innermost meaning and present them to us in their modern form, without, however, altering one note of the original tunes. He has not only divided them into bars, but has harmonised them in a manner as entirely different from anything that had hitherto been attempted, as it is successful. Many essays at deciphering and arranging these melodies have been made by learned investigators, but all such attempts have proved abortive. Whilst one essayist, Kugler, asserts the impossibility of successfully resuscitating such mediæval melodies, another, Kretschmar, contemptuously designates them "barbaric" music. We have not far to seek for the reason of such condemnatory language. It is that neither of these investigators has discovered the true interpretation of the rhythmical structure of the melodies which they had undertaken to decipher. After the exhaustive explanations, however, given by Lilieneron and Stade, the possibility of an erroneous interpretation of the musical technique of mediæval song would now seem to be entirely precluded.*

The early representatives of middle-high German poetry are Spervogel, Dietmar, Kürenberg, and others; whilst those of the twelfth and the early part of the thirteenth centuries, when courtly poetry and popular song were at their highest state of perfection, may be represented by Heinrich von Morungen, Reinmar Hagenau (also called Reinmar the Elder), Wolfram von Eschenbach, Gottfried von Strassburg, Hartmann von Ane, and Walther von der Vogelweide. With the opening of the thirteenth century German Minnesong may be said to have entered upon its third and last epoch, its principal exponents being Nithart von Reuenthal, Reinmar von Zweter, Ulrich von Lichenstein (died 1275 A.D.), and Konrad von Würzburg (died 1287). Although a few important works were produced

* It will be interesting to peruse the promised work of Jacobsthal on this point. In any case the musician of the present day who endeavours to harmonise the melodies of the Meistersingers can base his use of the modern instead of the Church mode on the fact that the melodies of the twelfth and thirteenth centuries were constructed on scales which undeniably have actually anticipated our modern system of keys.

during this period, yet the traces of the degeneration and declension of the Minnesong were unmistakable, and, indeed, by the middle of the fourteenth century it had ceased to exist.

If, as Vidal supposes, the illustration below refers to the end of the twelfth or the beginning of the thirteenth century, then it represents Reinmar, surnamed the Elder, to distinguish him from Reinmar von Zweter.

Although we have stated that the Minnesingers never slavishly



Fig. 150.—Reinmar, the Minnesinger.

(From a MS. of the Thirteenth Century, in the National Library at Paris.)

imitated the courtly poetry of the romantic South, yet this statement must not be taken too literally. Certain it is, however, that the song-forms which they adopted were so entirely changed, and indeed re-created, as to eventually become truly national forms. One important point of difference, and one which cannot too strongly be noticed, is that the Minnesingers infused into their melodies a feeling that savoured less of the courtly and more of the popular element than did the songs of the Trouvères. They also strove to free

them from the French conventional manner of expression, and in doing so elevated the poetical art to a much higher standard than it had enjoyed under the Trouvères. The sentiment of the following verses of Walther von der Vogelweide is much more elevated and serious than that of most of the songs of the Provençal Trouvères:—

“ Love is neither man nor woman,
Soul it hath not, nor yet body,
And no earthly sign or token;
Though the tongue of man hath named it,
Never mortal eye hath seen it.
Yet without it can no creature
Win Heaven’s pitying grace and favour;

Nor where love is will there linger
 Aught of fraud or baseness ever ;
 To the traitor, the false-hearted,
 Love hath come not, cometh never."

If the melody of this poem was but in keeping with its graceful simplicity (which we have in vain tried to preserve in the translation), then might we well deplore that it has not been preserved. It is with regret also that I am compelled to admit my inability to supply the original melodies to the two following naïve stanzas:—

" Underneath the linden shadows,
 On the wood's enamelled meadows,
 Where with my true love I lay,
 You may find among the heather
 How we plucked the flowers together,
 E'en as lovers do in play.
 By the woodland in the vale,
 Tra-lira-la !
 Sweetly sang the nightingale.

With foot hurrying and heart beating,
 Swift I hastened to the meeting,
 Found my lover waiting there !
 My true love was there before me,
 And he clasped me, and bent o'er me,
 Till I thrilled with joy and fear.
 Did my lover kiss, you said,
 Tra-lira-la !
 Nay, why are my lips so red ?" *

The songs of the Minnesingers did not, like the greater number of the courtly chansons of France, Spain, and Italy, treat of the tender passion only. They embraced moral, religious, and even political topics of the period. Fealty to God, to the king, and to women formed, however, the principal themes of the lays of the knightly poets. Chief among the Minnesingers must be singled out for special mention the name of Walther von der Vogelweide. As a rule the Minnesingers were not attended by bards like the Jongleurs or the Troubadours, but sang their own lays, often improvising words and music together. Those who were able to accomplish

* That the latter part of the Minnesingers' period was not wanting in *melodies* of an equally spontaneous character may be seen from the two songs which we have given, written by Prince Witzlav, besides another entitled "Wood and Meadow," the manuscript of which is in the museum at Jena.

this were subsequently designated "Mastersingers." He who was found to have plagiarised either words or melody was dubbed a "tone-thief." *

The name of Heinrich von Meissen has attached to it a special significance in connection with the history of music. The last of the Minnesingers, he was born in 1260 A.D. at Meissen, and died in 1318 A.D. at Mayence. So constant and successful were his praises of woman that by common acclamation he was named "Frauenlob," *i.e.*, woman's praise. He was fond of using the word "Frau" (woman) instead of the older word "Weib" (our "wife") employed by Schmit Regenbogen and Walther von der Vogelweide. In an old chronicle of the period we read how the women of Mayence, when their favoured minstrel died, bore him to his tomb, which they moistened with their tears and bedewed with the costliest wines of the Rhineland.

In the Manesse collection of manuscripts at Paris there is an illustration (a copy of which is given below) depicting Frauenlob conducting a band of musicians, from which we may infer that Heinrich von Meissen was not only a singer, but also a musician in a more comprehensive sense. Although, from the attitude of some of the figures, we might take them as intended to represent singers, yet, from the fact that the greater number are depicted with either wood or string instruments in their hands, we can see that the drawing is evidently intended to represent an instrumental orchestra. All the performers appear to have ceased playing, in order to listen to the violinist in the centre of the picture, and it may be observed that not only is Frauenlob conducting from his elevated platform with bâton and

* It may be here remarked that there exists no evidence whatever to prove that the contest at the castle of the Wartburg, always spoken of as the "singer-contest," was, in fact, a musical contest at all. Indeed, all German historians are agreed that unless the whole story is a myth, any such gathering must have been for poetical contention only. Tradition affirms that Hermann of Thuringia caused a tournament of song to be held in the year 1207 A.D. The chief object of the contest is said to have been to laud the virtues of princes, each singer sounding the praises of a prince other than his own; *e.g.*, Ofterdingen is said to have praised Leopold of Austria; Wolfram, the Landgrave of Thuringia; Walther, the King of France. The Manesse manuscripts, which are supposed to illustrate these contests very fully, curiously enough neither show the contending singers with any musical instruments in their hands, nor represent them as singing. They are depicted more in the attitude of reflection, or as scanning verses. Nowhere are we able to discover any authority which will support the theory that the contest at Wartburg was a musical one. Lately, however, the erroneous belief that such a contest was musical has gained ground through Wagner's opera of *Tannhäuser*, in which the tournament of song at the Wartburg is introduced.

finger, but also that two of the figures at the side of the solo-player seem to be beating time. The representations of the stringed instrument should be noted. Bearing in mind the time at which Rüdiger von Manesse wrote his famous manuscripts, viz., the fourteenth century, and from the general appearance of these instruments, we place them in the same category as the German *Rotte* and the Northern *Crout* or *Crwth*, rather than class them with the *Rebec*, the *Gigue*, and the *Vielle* of the romantic South. Each of the former group, although starting from very crude forms, even as early as the

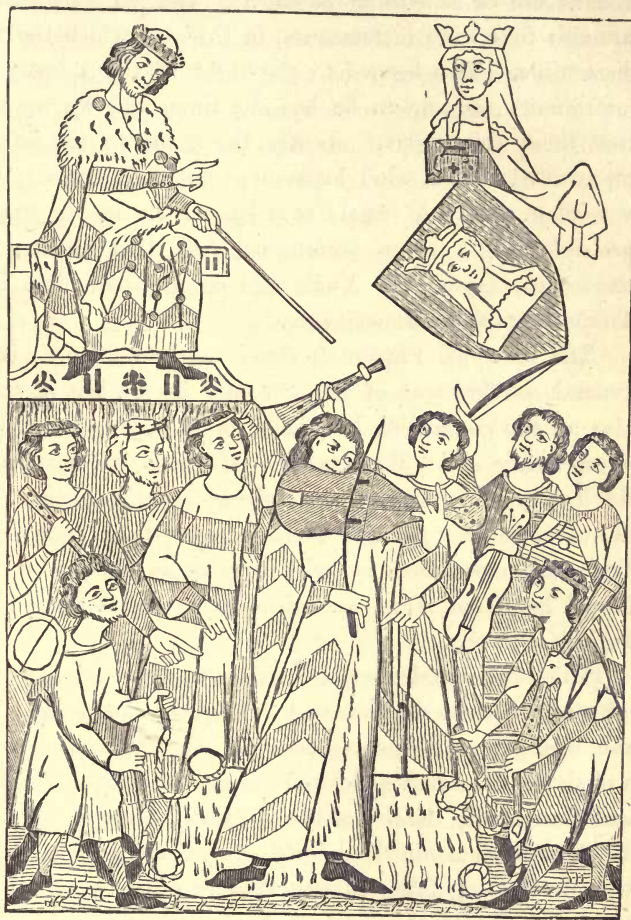


Fig 151.—Master Heinrich Frauenlob.

(From a Parisian [Manesse] MS.)

twelfth century, show a remarkable similarity to our modern violin. In the course of the development of these various instruments, both names and shapes were so often changed as to lead to great confusion. Thus in the fourteenth century the Germans adopted the French names of *Vielle* and *Gigue* for instruments almost identical in construction, modifying

them, however, into Fiddle and Geige (violin). Of the remaining instruments in Fig. 151, there is one to the right of the spectator of the nature of something between a dwarfed harp and a psaltery. There are also four wind instruments, in three of which the ventages are clearly discernible. Two figures to the right of the soloist, represented without instruments, appear to be beating time, and we may therefore conclude that these are singers. Lastly, the figure to the left of the solo-player, represented with a wind instrument raised in the air, would appear to be a woman. That a female may have been among the performers is very probable, as it is an ascertained fact that women were instructed in the art of playing the Vielle and other instruments in the time of the Troubadours and Minnesingers.

The name of Frauenlob stands out prominently in the history of the general development of art, not only as the last of the Minnesingers, but also as the connecting link between the dying courtly minstrelsy and the germinating civic Meistersong. Hitherto we have confined ourselves to the history of minstrelsy up to the fourteenth century. We now propose, however, to treat of the Meistersingers (Mastersingers), notwithstanding that such a consideration will carry us as far as the sixteenth century, as it will be found more convenient to deal with them here than in chronological sequence.

The German Meistersong seems to have originated at Mayence, from whence it became disseminated throughout the German lands. This city of the Rhine retained its supremacy in the Meistersong during the fifteenth and sixteenth centuries, notwithstanding that Strasburg, Augsburg, Munich, and Nuremberg, the city of the celebrated Meistersinger Hans Sachs (1494—1576 A.D.), all attained celebrity as centres for its propagation. The rise of the Meistersong followed immediately upon the decay of the Minnesong, the exponents of the former adopting, especially in lyric song, the forms of the latter. The *Lied*, or song, was called *Bar*, and like the song of the Minnesingers consisted of three or more *Gesätze* (strophes). Each strophe consisted of two shorter stanzas called *Stollen*, which, being of the same metre, were sung to the same tune. The first *Gesätz*, called *Aufgesang* (opening song), was followed by the *Abgesang* (after song), which had an entirely new melodic motivo. The *Abgesang* was sometimes succeeded by a third *Gesätz*, which generally, however, consisted of a single *Stollen*

only, the melody of this usually leading back to the melody of the opening strophe.

Yet the connection between the Minnesingers and Meistersingers was more apparent than real. Indeed, it could not well have been otherwise, for since princes, nobles, and even the clergy, who were formerly the real conservators of poetry and song, degenerated into freebooters, living in a continual state of mutual feuds and disquietude, music and poetry passed from their hands into those of a people who lived in quiet and safety behind their city walls. This cannot be regarded otherwise than as an undoubted gain to both arts. Instead of music and poetry being the exclusive property of an aristocratic class, they now awakened to a new and freer existence among the city burghers. And yet a slight deterioration did manifest itself in the transfer of the sister arts from a chivalric knighthood to an opulent, self-sufficient, and prosaic civic body. Guilds were formed for the cultivation of music, the members of which were bound by laws the same as those of other corporate bodies. Hence, the tonal art now became impregnated with a good deal of the formality of the master-artificer, weakened in imagery, and tied and bound by conventionalities. The honest citizen's strict obedience to cast-iron rules in his daily avocations showed itself forcibly in his music. The pedantic observance of the external form was more to him than truthful expression. The shell was more to him than the kernel. Depth of feeling, truthfulness, and freedom of expression were regarded as of secondary importance only. All this will be made clear to us on a study of the rules by which the contests of the Meistersingers were governed. These contests generally took place in churches,* the people being invited to them by placards posted on the walls of the city. At these trials, where sacred song predominated, there were usually four judges, called Markers, who sat at a table near the altar, screened from the public gaze by a curtain. The duty of the Markers consisted, first, in noting that the text of the singers did not depart from Holy Writ; secondly, that the rhyme and rhythm were perfect, every syllable being counted; and thirdly, that the melodies of the aspirants were original and written strictly according to the precepts of the Meistersinger law (*tabulatur*). The candidate had carefully to guard himself against the use of any of the prohibited *transitions* and

* At Nuremberg, in the fifteenth and sixteenth centuries, these contests were held in the church of St. Katherine.

ornaments. Should he fail in any one of the rules, the Markers declared him "versungen und verthau," *i.e.*, unsuccessful.* The contending singers consisted of apprentices and masters, the title of *Meistersinger* (master-

singer) being awarded to him only who invented both melody and verse. Those who were possessed of a good voice and suitable delivery were termed *Singers*.

The melodies invented by the Meistersingers may well be compared to their psalmodic recitations — dry and monotonous, notwithstanding that permission was sometimes granted allowing the introduction of *fioritura*. It is strange to note the poetical names that were

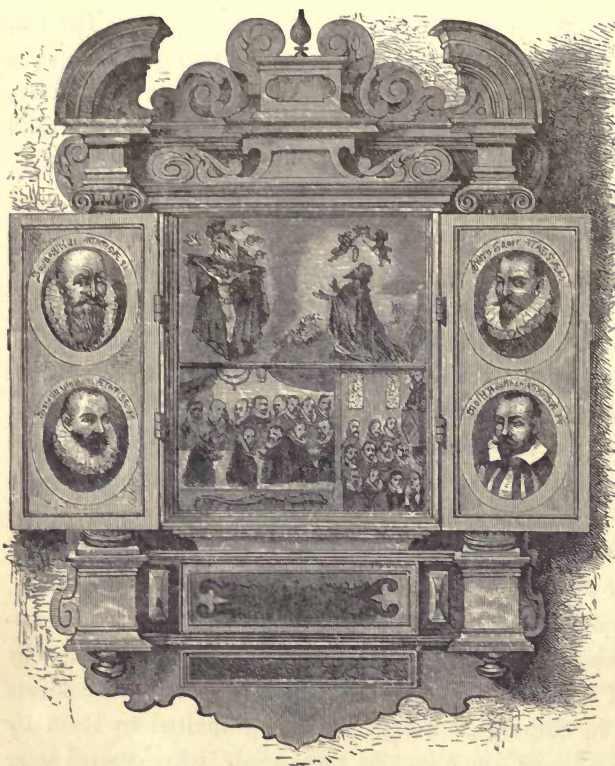


Fig. 152.—Cabinet of the Meistersingers.
(From the Original in St. Katherine's Church at Nuremburg.)

given to melodies so hedged-in by trades-union rules; *e.g.*, "Maidenly Grace," "The Nightingale," "The Blue Corn-flower," "The Wall-flower," "A Melody of Roses," besides some peculiarly odd ones, as "The Glutton," "A Monkey Tune," "The Pointed Arrow," "A Weaver's Song."

The Meistersong flourished for a period of nearly four centuries, and

* Richard Wagner, in his opera *The Meistersingers of Nuremburg*, has re-awakened the general interest in the history of the Meistersingers.

may be roughly said to be represented by the celebrated Hans Sachs, Muskablut, Behaim, Folz, Rosenplüt, Puschmann, and Hadlaub. In the sixteenth century, schools for its propagation are known to have existed as far north as the Baltic Sea. Besides the celebrated school at Nuremberg, others were founded at Frankfort, Ulm, Ratisbon, Heilbronn, Görlitz, Breslau, Danzig, and many smaller cities. In Brandenburg, Mecklenburg, Pomerania, and Saxony, however, the attempt to disseminate

the Meistersong met with little or no success. In the seventeenth century the Meistersong, practised according to strict guild law, began to decay; one school, however, survived at Ulm as late as 1839 A.D.*

We will now turn to a survey of the musical instruments in use from the twelfth to the fifteenth centuries. Some have already received a passing glance, but there are others—very important ones too—of which no mention has yet been made.

The first and most important of the stringed instruments on which the Trouvères, Minne and Meister singers used to accompany themselves are our old Eastern friends the lute and harp.

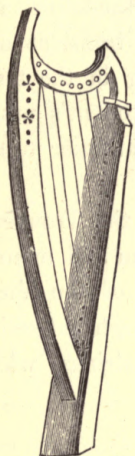


Fig. 153.—A Ménestrel Harp of the Fifteenth Century.
(From an Old MS.)

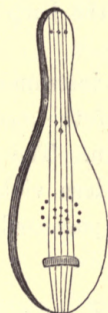


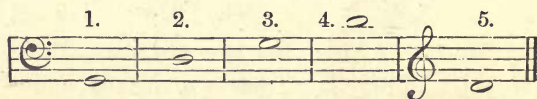
Fig. 154.—A Five-stringed Lute of the Thirteenth Century.
(From a MS. in the National Library at Paris.)

Both, as may be expected, had undergone considerable changes during the long lapse of years between the decay of ancient pagan art and the regeneration of artistic culture in Western Christendom. Neither must we forget the immense tract of country, with its various peoples, over which these instruments had to pass before they finally came into the hands of the Western European nations. Their general outline, build, and mechanism were almost entirely changed. This will be at once evident to the reader if he will compare illustrations of ancient Oriental harps and lutes with the two subjoined. One is a portable

* I have purposely omitted all reference to the ephemeral schools of East and West Friesland. The well-known mediæval adage, *Frisia non Cantat* (Frieslanders do not sing), would seem to imply a good deal of indifference to the vocal art in those provinces.

harp of the Ménestrels of the fifteenth century, and the other a lute of the Trouvères of the thirteenth century. The practice of the harp was cultivated by Norman, Scottish, and Irish nobles, and also by the courtly singers of the north of France. The Trovatores of Italy and Trobadores of Spain favoured the guitar, an instrument which very soon attained its present development in both those countries. From the fourteenth century to the present day, no modification of the lute and guitar has been made of any importance. Even the Mandoline and Theorboe are but offshoots of the lute, and gained but a transient and local popularity.* The story of King Alfred's harp-playing in the tents of his Danish enemy will at once present itself to every student's mind, as illustrative of the love of the Saxons for the harp long anterior to the era of English minstrelsy.

We have before stated that the favourite instrument of the Trouvères was the *Vielle*, and it is to the consideration of the mechanism and manner of playing that instrument that we now turn. The range of the Vielle was somewhat analogous to that of the modern viola, though extending from a lower bass to a lesser altitude. It possessed five strings, which were tuned as follows:—



The two lowest, and sometimes the third and fourth strings, were made to vibrate so as to produce a kind of pedal-bass, the melody being played either upon the third, fourth, and fifth strings, or upon the fifth string alone, as the case might be.

Such a sustained pedal-bass, reminding one of the incessantly sounding fifth of the bagpipes, was called in France *Bourdon*. It will be observed that the D is repeated no less than three times on an instrument possessing only five strings. This fact cannot be too strongly noted, for this repetition of the tonic and fifth leads me strongly to conclude that at that time there was an incipient yearning after harmony, which appeared to spread over Central Europe during the eleventh and twelfth centuries.†

* The mandoline may as well be regarded as an outgrowth of the lute as of the guitar, whereas its sharp and piercing tones distinguish it again from both those instruments.

† We have already pointed out that some barbaric nations, *e.g.*, the Nubians, possessed

We have before referred to the bewildering confusion that existed during the Middle Ages concerning the names and structure of the various string instruments then in use. Two illustrations are subjoined, which, although representing the same instrument, show a wide dissimilarity in construction and general appearance. A careful research of the works of German and



Fig. 155.—A Female Playing on the Vielle. Thirteenth Century.
(From an Enamelled Dish at Soissons.)

French savants, treating of the history of music, has exhibited the Vielle to us under forms the most dissimilar. That represented in Fig. 155 bears a close resemblance to two that are depicted on a monumental tombstone at Schwerin, one of which is played by an angel and the other by a crowned old man. The oval-shaped Vielle in the



Fig. 156.—Satan Playing upon an Oval Three-stringed Vielle. Thirteenth Century.

(Copied from a piece of Sculpture in the Cathedral at Amiens.)

hands of the female (Fig. 155) is, in my opinion, on account of its shape and short neck, the oldest of its class. That in Fig. 156 is of a later date, the neck showing signs of development. Both these instruments, I take it,

instruments which contained certain notes that were always used for basses, and which droned the whole of the time the melody was being played. This bass note also existed on most primitive lyres. It is even now to be found in the Oriental bagpipes and hurdy-gurdies. But, in my opinion, this bass note cannot be regarded as showing a leaning on the part of the Orientals to polyphony, but as an introduction solely to please the ear. The continuous sounding, however, of the perfect fifth on so comparatively a highly-developed instrument as the Vielle, and the simultaneous growth of the Mensural song, would seem to conclusively prove a striving after polyphonic effect throughout the Middle Ages. If we can imagine several performers on the Vielle meeting together, some taking the lowest of the three strings as a pedal bass, and others the remaining strings on which to play the melody, we might well take it that, in the primitive contrapuntal fashion of the time, a kind of three-part harmony was attempted.

are closely related to the German *Rotte* and the Italian *Rota*, and it would have been more correct to have designated them such, rather than Vielles or Fiddles, the precursors of which were the Rebab and Rebec. I am disposed to agree with Lacroix that the instrument which Fig. 157 is intended to illustrate belongs to the Gigue class. From its structure it is nearly related to the Oriental Rebec. Although the four-stringed instrument played by the Jongleur (Fig. 158) is, by the Parisian manuscript, designated a Vielle, I should be more inclined to place it in that category of instruments which grew out of the fusion of the *Rotte* and the *Rebec*, and which were the immediate precursors of the modern violin.*

* I am greatly strengthened in this opinion by a study of many hundreds of drawings, manuscripts, and actual instruments which I have seen in various Continental museums. It may be of interest to note in chronological order the precursors of this, the most important of all stringed instruments, giving the various names by which it has been known in the three most musical countries of the earth, viz., France, Germany, and Italy. As this is the first attempt that has ever been made, as far as I am aware, at giving the pedigree of the queen of musical instruments, I do not assert that it is altogether incapable of improvement:—

<i>France.</i>	<i>Germany.</i>	<i>Italy.</i>
Crout.	Kruth.	Ribeca.
Rote.	Rotte.	Ribeba.
Vielle.	Viedel.	Viola.
Gigue.	Geige.	Guigna.
Violon.	Violine.	Violino.

In Germany the word *Viedel* was not unfrequently written with an F, thus:—*Fiedel* or *Fiddel*. Gottfried of Strasburg writes it *Videl*. In Italy, *Guigna* was often written *Giga*, and *Ribechino* appears to have grown out of *Ribeca*. The countless changes in the structure of the violin and its family I reserve for future consideration.

From the above table it will be seen that the development of the violin in France and Germany was somewhat coincident. But in Italy, and more particularly in the early days of the growth of the violin, it had an entirely independent development, following the form and structure of the *Rebec*, the descendant of the old Arabian *Rebab*. In France and Germany the earliest violins were most closely related to the *Crwth* or *Cruth*, a stringed instrument, the origin of which is not clearly known, although it is an ascertained fact that it was used among the people of Ireland and Wales. The French and Germans were not long before they imitated the Italian *Ribeba*, the outcome of which was the *Rubebe* and *Rebec*. The Italians also, in their turn, copied the Northern *Crotta* and *Rota*. From the twelfth and thirteenth centuries, instruments which formerly had been easy of distinction, both by structure and name, now began to assume similarity of form, and, retaining their original names, caused the most mystifying confusion. Instruments externally the same had entirely different names, whilst those of a very dissimilar build had the same names. This age of confused terminology, however, should be especially remembered as that during which the *Rotte* and *Rebec* were fused. It is greatly to be regretted that no definite name was given to the outgrowth of such an amalgamation, as the many appellations by which it was called led to endless confusion, presenting to the investigator the most perplexing difficulties. Sometimes it was

Our illustrations, which are taken from old manuscripts and chronicles, from monuments in stone and metal, have an interest for us beyond that of merely illustrating the instruments to which they refer. They are of importance in that they speak to us of the general interest that was taken in the progress of music during the Middle Ages, and of a strong mental bent which cannot be regarded other than as a musical one. The popular humour of the period even found vent musically, and that in a curiously characteristic manner. I would but refer to the naïvely comic drawing of a monument (Fig. 156), which, oddly enough, is enthroned on the dome of a Christian cathedral. The picture of the Jongleur (Fig. 158) clearly establishes the fact that the accompaniment to the chansons of the Trouvères was played on a stringed instrument.



Fig. 157.—An Angel Playing upon a Three-stringed Gigue. Thirteenth Century. (From a piece of Sculpture in the Cathedral at Amiens.)



Fig. 158.—Jongleur Playing a Vielle. Fifteenth Century. (From a MS. in the Arsenal Library at Paris.)

The two illustrations, Figs. 155 and 157, depicting a maiden and an angel performing on stringed instruments, and also Figs. 159 and 160, remind us of the Troubadour days, when women assisted at the instrumental performances.

The daughters of Provençal and the French nobles beyond the Vosges mountains were instructed in the art of playing musical instruments, both those that were struck with the plectrum and those that were pulled with the

called, subject to slight variations, after the *Rotte*, and sometimes after the other of its precursors. Entirely new names were also given to it by the Germans, and, indeed, every country adopted their own nomenclature, adding more and more to the general confusion which already existed. Even now it is an open question what instrument really was the forerunner of the *Geige*. The modern French historians, Vidal and Lacroix, are of opinion that the *Gigue* is of German origin. Lacroix says, "*L'Allemagne créa la Gigue.*" On the other hand, Ambros, Dommer, and the writer of the article on the "*Geige*" in Mendel's *Lexicon*, are of opinion that it originated among the Romans. These three investigators presume that the word *Geige* is derived from *Gigot*, *Gigue*, or *Guigna*, the French and Italian words for leg of mutton. Wigand, however, supposes it to be derived from either the old Northern *Geiga*, i.e., trembling, or from *Gigel*, to quiver.



Fig. 159.—A Vielle.

(From a Latin Psalter of the end of the Thirteenth or the beginning of the Fourteenth Century, in the National Library at Paris.)

infer that the cluster of angels playing stringed instruments, which are always seen surrounding the Madonna in the pictures of Italian painters of the Middle Ages, were not merely the ideal creations of the artists, but actual delineations of maidens of noble families of the period.

Among the stringed instruments of the Trouvères there is one that deserves special mention, viz., the *Rubebe*. It had a long narrow body which is strangely contrasted with the large oval-shaped Vielle. It is, as its name would seem to indicate, a descendant of the *Rebab*. It was known to the Italians, before its adoption by the Trouvères, under the names of *Ribeca* and *Rubeba*, and one of its offshoots, in the fifteenth or sixteenth century, was the *Ribecchino*, the clever usage of which was well understood by Monteverde. The

fingers, such as the *Organistrum*, *Chifonie*, *Salteire* (psaltery), and the *Sambuete* (*Sambuque*), a stringed instrument somewhat like the zither. They also learned such as required the use of a bow—e.g., the *Vielle*, *Gigue*, and *Rote*. From well-established facts such as these we might with safety



Fig. 160.—A Rebek.

(From an Italian Painting of the Thirteenth Century.)

tone of the Rubebe was similar to that of the lower register of the modern viola. As it possessed but two strings, however, its range was necessarily a restricted one. Its limited extent of notes, which may be compared to the small compass of a bass singer, would seem to suggest that the Trouvères used the Rubebe solely to strengthen their melodies.

The German Minnesingers used much the same instruments in their accompaniments as their French *confrères*, but, as we know, designated them differently. Such were the Rotte, Fiedel, Geige, Harfe, Psalter, Zither, and Sambuke, or (according to the modifications of the German language) Sambut and Sambiut. Gottfried von Strasburg says, in his grand poem of "Tristan," that "so sweetly did Tristan play on his harp that the heart of Isolde was touched." The poet further makes Tristan say that he is master of the "Lyre and Gigue, the Harp and Rotte, the Videl and the Symphoneia."* When King Marke questions Tristan in reference to the *Sambiut*, the knight replies that he loves to play on that more than on any other instrument.† The daughters and wives of the princes and nobles of Germany were all taught to play on stringed instruments; and an old chronicle speaks of the beautiful Agnes playing on the violin and singing before Wenzel II., King of Bohemia.

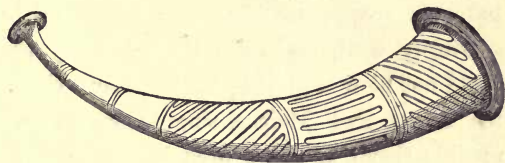


Fig. 161. — The Roland or Olifant Horn.
Fourteenth Century.

(From Willemain's "*Les Monuments Français*.")

Turning now to the wind instruments that were in use among the poet-knights, we find that the earliest were trumpets, drums, kettle-drums, and horns, all of which were imported into Europe by the returning Crusaders. One of the most ancient of the horn kind was the Olifant or Roland's horn.

It is stated that Roland, at the ill-fated battle of Roncesvalles, blew three mighty blasts on his horn to call Charlemagne to his help. This establishes the fact that the horn was known to the Franks in 778 A.D., and it is presumable that it was known even prior to that date, as it was,

* "Tristan," verses 3674-5 and 7568-9.

† Soon after the time of Gottfried, the Lyre, *i.e.*, not merely the peasant-lyre and Organistrum, but the Lyre and its offshoots generally, came to be regarded as unfit for a Minnesinger. It then descended into the hands of the blind, and was considered their special property.

in all probability, adopted from the infidels. Horns of various shapes, some like the Olifant, were in use throughout the Middle Ages and during the early part of the seventeenth century. In the second volume (table xxii.) of the "*Syntagma Musicum*," by M. Prætorius (1619 A.D.), there are several illustrations of drinking-horns very similar in appearance to the Olifant. These, however, are designated by Prætorius "hunting-horns." For general use the hunting-horn was made of the horn of a steer or buffalo, whilst those carried by the nobles were made of brass, richly ornamented with silver and gold. Horns of a smaller size were also worn by ladies when following the chase.*

It need scarcely be remarked that the various kinds of horns, trumpets, drums, and kettle-drums were used only as martial instruments, and never to accompany chansons. The flute and Schallmey were also but sparingly used, and even then only by the Jongleurs, as the Trouvères could not blow and sing at the same time. The favoured instruments of the Minne and Meister singers were the same (with of course certain modifications) as those used by the Trouvères, to which we have already devoted our attention.

We will now discuss more fully the popular instruments used by the wayfaring wandering musicians, to which we but cursorily referred in the early part of this chapter.

From time immemorial the Sackpfeife (bagpipe) and Schallmey (shepherd's pipe) seem to have been intimately associated with the wandering minstrel of Germany. The Sackpfeife, although modified with the course of time, under the name of Dudey and Dudelsack, is still well known to the German peasant. The Schallmey, the descendant of the *Calamus* (the Roman Reedpipe), is known in France as the Chalumeau.† In the eighth century the Sackpfeife and Schallmey were very popular with the people of Thuringia and Saxony, who, be it remembered, at that time were heathens. Gustave Freytag carries us back even to a much earlier

* The hunting-horns were called Hufthörner or Hifthörner (hip-horn), from being worn at the hip, or from *hiefe* or *hiefte*, i.e., a German hunting cry.

† The Roman Pifferari and Italian shepherds use to-day similar wind instruments. But the Schallmey is to be found in its most primitive form among the peasants of the Lower Rhine, where it is known as the Mayflute. It is made by youths in the spring of green reeds or of the soft bark of trees, and possesses a soft dreamy tone not unlike the Schallmey register of the clarinet.

date. In that volume of his celebrated historical novels, "Die Ahnen," which refers to the year 357 A.D., he speaks of a wayfaring Jongleur who "one day appeared in the village carrying his *box*, and played so well in the courtyard of the prince that all the villagers came rushing to listen to the performance."* As we are unable to supply the reader with any authentic illustration of the Sackpfeife and Schallmeyer of this period, we append two tables of instruments taken from the work of M. Prætorius (A.D. 1619), which illustrate either these or nearly related instruments in use during the sixteenth and seventeenth centuries. These tables will enable us to form a tolerably accurate conception of what the old Sackpfeife and Schallmeyer might have been, as it is a well-ascertained fact that instruments made and used by the people always, or very nearly so, retain their original shape.†

Another popular instrument with the people from the thirteenth to the fifteenth centuries was the *Trumscheit*, called by the theorists of the romantic south the *Monochord*. It consisted of a long narrow box made out of three planks, and tapering towards the top. When standing upright it was taller than a man.

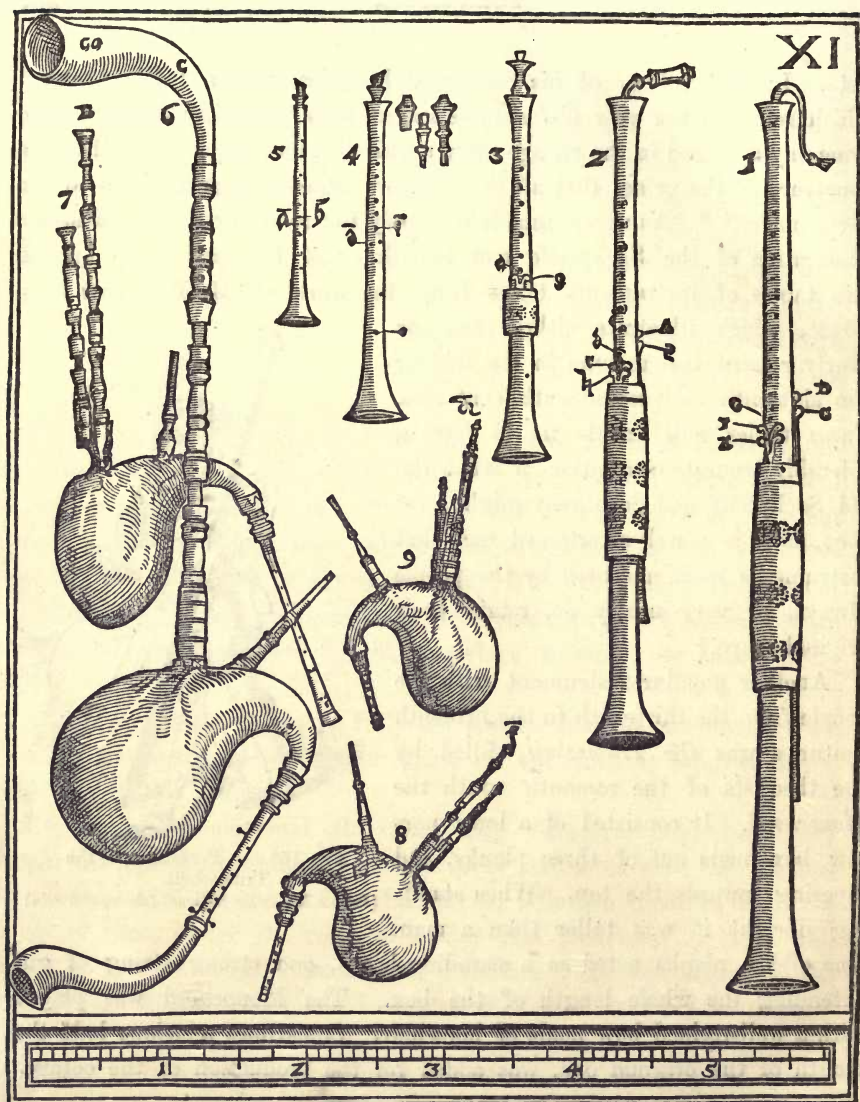
One of the planks acted as a sounding-board, one strong string of gut extending the whole length of the box. The Monochord was played with a well-resined bow made of horsehair. Sometimes a string, half the length of the original one, was added for the production of the octave.



Fig. 162.—A Performer on the *Trumscheit*.
(From a MS. in the *National Library at Paris*.)

* Vide Freytag's "Ingo," p. 89.

† These tables introduce to our notice an instrument in very common use among the Germans at the end of the sixteenth century, viz., the *Pommer*, also called the *Bomhart*, *Bonnert*, and *Bombazet*. It was a direct descendant of the Schallmeyer, and the immediate precursor of the Italian *Fagotto*. The *Discant-Schallmeyer*, No. 4, table xi., was the predecessor of the oboe; and we may remark, in passing, that the term Schallmeyer, or Chalumeau, is still applied to the lower register of the clarinet. The Schallmeyer is, perhaps, the oldest of all instruments, and therefore the parent of all the reed instruments of our modern orchestra.

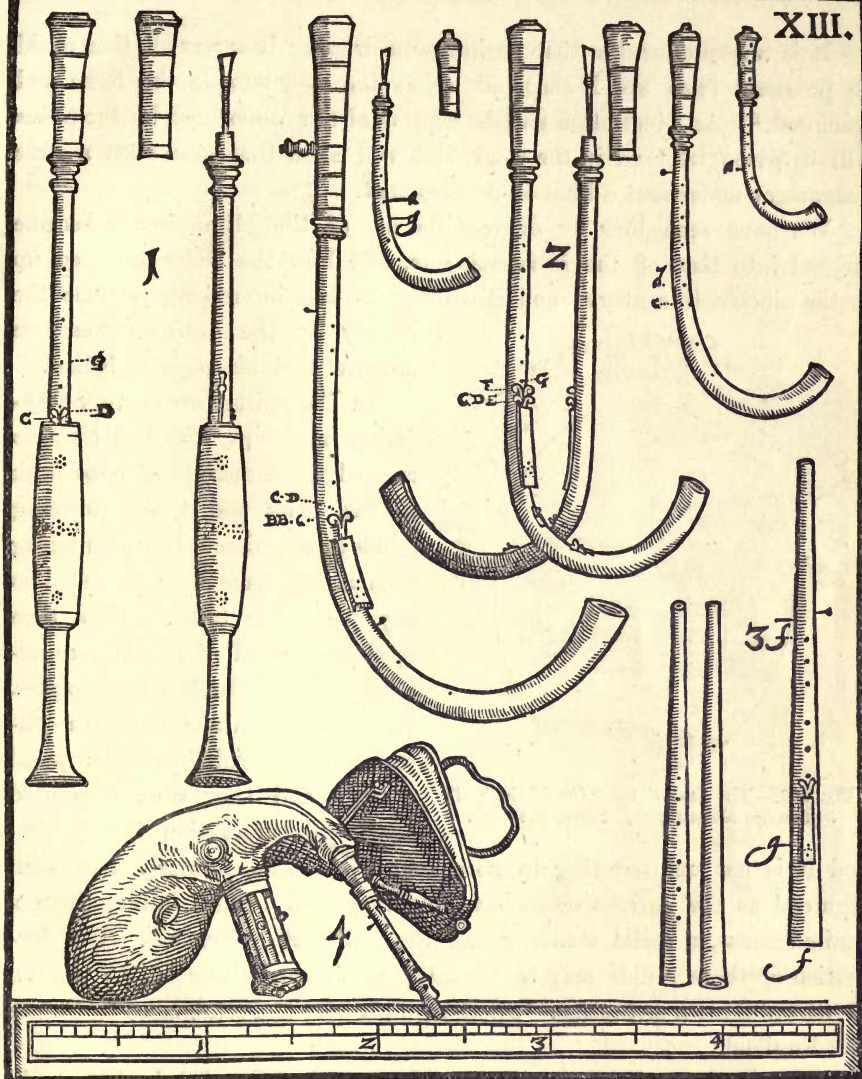


1. Bas-Pommer. 2. Basset oder Tenor Pommer. 3. Alt Pommer.
 4. Discant Schalmei. 5. Klein Schalmei. 6. Großer Bock.
 7. Schaper Pfeiff. 8. Hämmschen. 9. Duden.

1. Bass Bombazet. 2. Basset, or Tenor Bombazet. 3. Alto Bombazet. 4. Schalmei, or Treble Pipe. 5. Smaller Schalmei. 6. Large Bagpipe. 7. Shepherd's Pipe. 8. Smaller Shepherd's Pipe. 9. Duden, or Hornpipe.

OLD GERMAN WIND-INSTRUMENTS.

(From the "Syntagma Musicum," by Michael Praetorius, 1619 A.D.)



1. Bassett: Nicolo. 2. Krumbhorner. 3. Cornetti muti: stille Zinken.
4. Sackpfeiff mit dem Blasbalg.

B iii

1. Bassoon. 2. Curved Horns. 3. Cornets. 4. Bagpipe with Bellows

OLD GERMAN WIND-INSTRUMENTS.

(From the "Syntagma Musicum," by Michael Praetorius, 1619 A.D.)

It is very presumable that an incessant droning bass was all that could be produced from the Monochord, or at the very outside the tonic and dominant.* An illustration and description of the Monochord by Prætorius will be given later on in the work, and will show that even such a rude instrument underwent a kind of development.

We have seen how by degrees the art of the Minnesingers became merged into that of the Meistersingers, and how the latter survived up to the nineteenth century; and it will not be less interesting to trace the history of the German roadside minstrel and his popular ballad.



Fig. 163.—The Seal of the "Confrérie de St. Julien des Ménestriers," Paris, 1330 A.D.

In the thirteenth century way-faring musicians, who had hitherto roamed the country, began to flock to the cities and towns, forming guilds among themselves or entering such as may have already existed in any particular town. They then received a kind of public recognition, and were dubbed town pipers. In the fifteenth and sixteenth centuries their social status was raised a little, and they were appointed town and corporation trumpeters; and it is not uninteresting to note that those who formerly had been regarded as the pariahs of society now began to acquire, although in a limited sense, a social standing and the rights of citizenship. The formation of these guilds may be regarded as the precursors of the modern Continental town orchestras. Similar guilds were also established in France and England.

One of the earliest of these guilds was that founded in Vienna in 1288 A.D., known as the Brotherhood of St. Nicolas. From 1354 to 1376 A.D. the guild was placed under the supervision of the Imperial Chamberlain Peter von Eberstorff. This officer gradually came to be looked upon as the Patron of Music, and subsequently, by Imperial decree,

* I think it is not improbable that this short string may sometimes have been two-thirds of the length of the original string.

was appointed chief of a Board of Control, under the jurisdiction of which all Austrian guilds were placed. In 1777 A.D. Maria Theresa endeavoured to re-model and consolidate its then weakened constitution, but her efforts proved futile, and five years later the court was entirely abolished by the Emperor Joseph II. Such guilds as were formed outside Austrian territory did not come within the jurisdiction of the court. These either selected their own patron or placed themselves under the nominee of the reigning prince. The appointed patrons in their turn singled out a player from each guild to act as "Piper-king," or, as they were then called, "Vicarius" and "Locum tenens." The duty of the Piper-king was to take care that "no player, whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument, be allowed to accept engagements of any kind, whether in towns, villages, or hamlets, unless he had previously enrolled himself a member of the guild." From time to time a general meeting

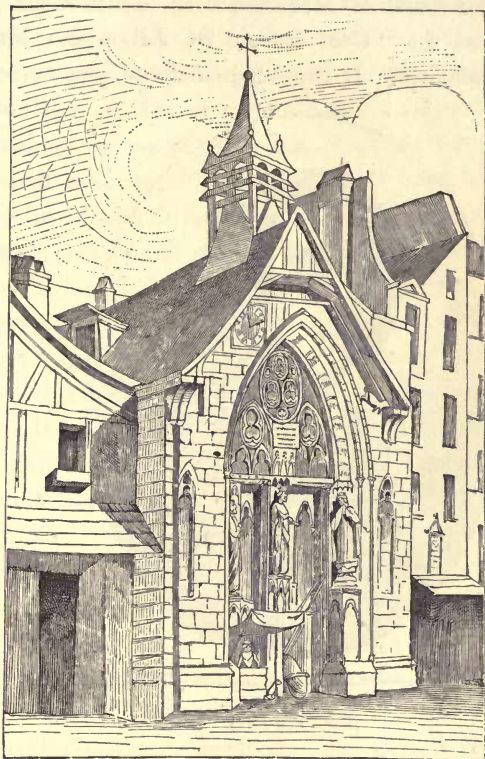


Fig. 164.—The Chapel of St. Julien des Ménestriers in Paris. Fourteenth Century.
(From Millin's "*Antiquités Nationales*.")

of town-pipers was convened, and a court was constituted consisting of a mayor, four masters, twelve ordinary members, and a beadle. The chief purpose for which the court was formed was for the punishment of offending members of the various guilds, and in order to effect reconciliations between contending parties. The last surviving member of one of these piper guilds was Lorenz Chappuy (1838 A.D.), violin-player and orchestral conductor at Strasburg. The last courts, however, were held

about the year 1700 A.D., in the Alsatian towns of Rappoltswiler, Altenhann, and Bischweiler.

Contemporary with the formation of the German guilds were similar confraternities founded in France, especially in the north, under the name of *Ménestriers* or *Ménestrieux*. The most important of these was the "*Confrérie de St. Julien des Ménestriers*," established in Paris 1330 A.D. It consisted chiefly of players on the *Vielle*, the *Gigue*, and the



Fig. 165.—Jean Pierre Guignon (1741 A.D.),
Roy des Violons.
(From Van Loo.)

Rubebe. From the year 1401 A.D., when the guild was re-modelled under Charles VI., the members adopted the title of "*Joueurs d'instrumens tant haut que bas*." The brotherhood possessed a handsome chapel, which they named the "*Chapelle St. Julien des Ménestriers*." Adjoining the chapel was the dwelling-house of the guild. The street in which the buildings were situated was, up to the latter part of the last century, known as *Rue St. Julien des Ménestriers*. The code of laws by which the members were governed was exceedingly odd. In the early days of the guild the chief was called "*Le Roy des Ménestriers*," and later on

"*Roy des Violons*." The crowning of a violin-king was a ceremony of great solemnity. The guild adopted the titular nomenclature of royal princes—*e.g.*, *Dumanoir, Roy des Violons* (1630 A.D.), was succeeded by his son *Dumanoir*, surnamed the Second, &c.; and it is recorded that in 1741 A.D. Louis XV. confirmed the celebrated Jean Pierre Guignon in his title as "*Le Roy des Violons*."*

* We are indebted to Vidal for some interesting information concerning the end of this corporation. He says: "In 1789 A.D. the affairs of the Corporation of *St. Julien des Ménestriers* were examined into by order of the French Convention. The result was that their buildings, &c., which were rated at 18,025 francs, were purchased by the State, and demolished to make room for new constructions. Thus was razed to the ground the chapel

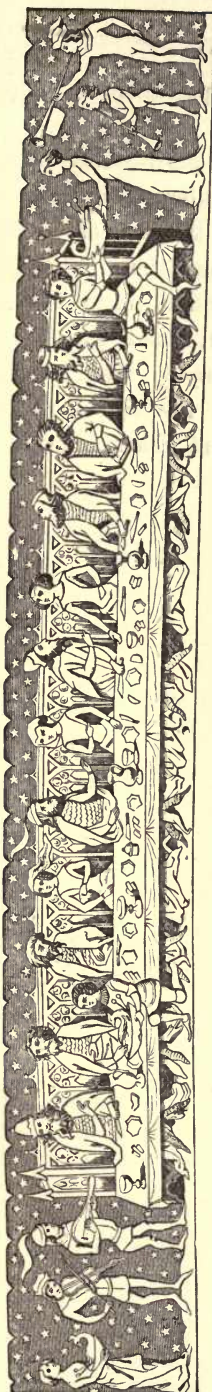


Fig. 166.—A Banquet with Accompaniment of Music, known in Germany as *Tafelmusik*.
(From a MS. in the National Library at Paris.) Fifteenth Century.

But not all, however, of the wayfaring class of minstrels joined guilds. The more robust entered military bands as drummers, trumpeters, and horn-players. Others, especially the skilful performers on the more highly-developed instruments, entered the service of princes, as solo performers and orchestral players at court festivals. Later on they were permitted to aid in the performance of sacred music in churches. Such a privilege was not likely, however, to have been granted anywhere before the middle of the seventeenth century, and when it was conceded it was not restricted to the musicians attached to the households of princes. It was also accorded to the town pipers of the free German cities, although at first, and especially in Protestant Germany, their chief duty had consisted in playing a simple chorale from church towers to usher in the festivals of Christmas, the New Year, Easter, and Pentecost.*

Our next illustration, representing a state banquet, depicts the musicians who were attached to the houses of great nobles playing during the progress of the feast. These players of the lute, violin, trumpet, and schallmey may be regarded as the immediate precursors of our modern chamber musicians. The picture is interesting in its simplicity, and shows, we must regretfully add, that we have not improved upon the custom of the fifteenth century, viz., that the playing of the orchestra was the signal for general con-

in which for several centuries the 'Joueurs d'instrumens tant haut que bas' had worshipped. Even the statuettes which had adorned the façade from 1335 A.D. were also destroyed."

* A most impressive custom still in vogue in many old German cities.

versation. They treated music merely as a sensuous pastime, or, as Burney says, "an innocent amusement."

The wayfaring musicians and the members of the *piper-guilds* of the Middle Ages must ever be regarded with special interest, as they were the only people who cultivated and perpetuated the art of instrumental playing, even during the time of the Reformation. With the exception of the organist (whose ranks were recruited from the cloisters and from musical theorists and contrapuntists), these guilds, together with the principal choral bodies then established, were the pioneers of that splendid era of instrumental music of the eighteenth and nineteenth centuries in which Germany took the first place among European nations.

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